

MASTERPLOTS
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Volume Seven
Huon-Last

MASTERPLOTS

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VOLUME SEVEN—HUON—LAST



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HUON DE BORDEAUX

Type of work: *Chanson de geste*

Author: Unknown

Type of plot: Chivalric romance

Time of plot: Ninth century

Locale: Paris, Jerusalem, Rome, the fairy kingdom of Mommur

First transcribed: First half of the thirteenth century

Principal characters:

HUON OF BORDEAUX, older son of the dead Duke of Guienne

GERARD, his younger brother

CHARLEMAGNE, King of France

CHARLOT, his older son

EARL AMAURY, Charlot's evil adviser

DUKE NAYMES, Charlemagne's adviser

THE ABBOT OF CLUNY, uncle to Huon and Gerard

GERAMES, a loyal hermit

OSERON, king of fairyland

GAWDIS, Amir of Babylon

CLARAMOND, his daughter

Critique:

In this lengthy example of medieval French verse romance, we see a *chanson de geste*—a “tale of a deed”—in a developed and perhaps impure form. The unknown author, thought to be a writer of the first half of the thirteenth century and perhaps a resident of the town of St. Omer, combines in a somewhat unified tale different sorts of materials. The events are supposed to take place late in the reign of Charlemagne, after the betrayal and defeat of Roland at Roncesvalles and therefore early in the ninth century. The Charlemagne of this poem bears a celebrated historical name but few of the attributes of the great king of the Dark Ages. He is petulant, suspicious, and ill-advised in important decisions; the wisdom, temperance, and heroism of the historical figure is gone, and a fairy tale personage—an inferior King Lear—remains; on his vacillating decisions much of the story rests. Although the imagination of the author of *Huon de Bordeaux* did respond to the actual social conditions of his time, he drew also on conventional but highly fanciful narrative materials to which any medieval storyteller had access. Stories of the dwarf fairy-king, Oseron, rise from both Celtic

tale and Germanic story. Tales about the crusaders made available to the writer confused details about “paynim” countries that bulk large in the main portion of Huon's adventures, but it is plain to any reader that these details mask a very sketchy knowledge. In leaving France behind, the medieval rhymers left reality behind; and the extensive travels of the hero take us into realms as fantastic and nonexistent as those of Prester John.

The Story:

King Charlemagne, grown old and wishing to relinquish the burden of government, summoned his court and consulted with his nobles to determine the succession to his throne. His plan was to abdicate in favor of his two sons, but the nobles of France were not willing to accept his favorite, Charlot, partly because of the young prince's association with Earl Amaury, kinsman of the infamous Ganelon who had betrayed Roland to his death. The earl, the partisan of Charlot, took the occasion to get revenge on the noble house of Guienne. His suggestion was that Charlot be given a province to govern before he took over the responsibilities of a state. It was called

to Charlemagne's doting attention—for the king had become violent and unreasonable in his judgments and punishments—that the two sons of the dead duke had not yet come to Paris to pay their respects and render homage. Earl Amaury's hope was to see them dispossessed and their lands given to Charlot.

Sent to conduct the heirs of the dead duke to Charlemagne's court, messengers discovered that what the king's wise adviser, Duke Naymes, had stated was indeed the case: the brothers, Huon and Gerard, had been too young to come to court before. The messengers, pleased with their reception by the duchess, the boys' mother, and with the manly bearing of young Huon of Bordeaux, the older son, returned with word that the young noblemen would soon follow them to swear fealty to the king.

Huon and Gerard set out on their journey to Paris, stopping on the way at the monastery of Cluny where their uncle was abbot. The noble churchman decided to accompany his nephews to Charlemagne's court.

In the meantime Charlot had been persuaded by Earl Amaury to ambush the boys and kill them. Because their lands were extensive and tempting, the prince agreed. But in the fray Charlot was killed when Huon struck him with his sword, severing the prince's helmet. In spite of the abbot's testimony, however, Charlemagne refused to believe that Huon had acted in self-defense and without knowledge of his assailant's identity. In a trial by combat with Earl Amaury, Huon killed that wretched knight before he could gasp out, at death's verge, a true account of his villainy. Still unenlightened, the angry king sent Huon on a pilgrimage to Jerusalem and also ordered him to kiss three times the beautiful Claramond, the daughter of Gawdis, Amir of Babylon, and to return with white hairs from the amir's beard and teeth from his mouth.

Obedient to Charlemagne's command, Huon parted company with his brother

Gerard, in whose care he left his lands. Although there had been love between the brothers in the past, Gerard straightway became false to his trust and plotted great evil against his distant brother. For Huon's return was greatly delayed. Though fortune often favored him and provided him with kinsmen in odd corners of the world, the wicked paynims abused him, imprisoned him, and on many occasions carried him far from his destination. Gerames, a hermit, became his loyal follower after chance threw them together, and he was close at Huon's heels when the Christian knight kissed Claramond and got the teeth and the hair from the severed head of the amir after that ruler had received the bowstring from the dread Caliph of Arabia. Huon secreted the teeth and hair in the side of the hermit for safekeeping.

Huon was aided in his adventures by two gifts from Oberon, the dwarf king of the Otherworld, born of an ancient union between Julius Caesar and Morgan le Fay. Gerames, the wise hermit, had warned Huon not to speak to Oberon, but Huon, ignoring his advice, spoke to the dwarf and so won the protection of the white magic of that strange little creature. Huon was able to carry with him the gifts from Oberon. One was a cup that filled up at the sign of the cross and emptied when it was held in the hand of a wicked person. The other was a horn which Huon was supposed to blow to summon Oberon's help when grave danger threatened. Huon, like the boy who cried wolf in Aesop's fable, blew the horn too frequently, and Oberon was sometimes tempted not to respond. Moreover, Huon's dignity and prudence sometimes left him. Despite warnings, he embraced the lovely Claramond before they were married and so brought about an interminable separation; and he once imprudently allowed a giant to arm himself before a contest. But at last, with the combined help of the hermit and the fairy king, Huon and Claramond reached Rome, where their marriage was blessed

by the Pope himself, who was the uncle of Huon.

On his return to France with his bride, Huon found that his brother was now his foe and that well-wishers like Duke Naymes could not protect him from the anger and dotage of Charlemagne. But Oberon could. The fairy king made his appearance, humbled great Charlemagne,

and saw to it that Huon and Claramond were secure in all their rights. Though Huon interceded for his brother's life and made the court weep by his display of generosity, Oberon was obdurate, and Gerard and his fellow conspirators were hanged. As a final favor, Huon was promised that he would someday inherit Oberon's kingdom.

HYDE PARK

Type of work: Drama

Author: James Shirley (1596-1666)

Type of plot: Comedy of manners

Time of plot: Early seventeenth century

Locale: London

First presented: 1632

Principal characters:

LORD BONVILLE, a sporting peer

TRIER, his friend, betrothed to Julietta

FAIRFIELD, favored suitor to Mistress Carol

RIDER, and

VENTURE, her rejected suitors

BONAVENT, a merchant returned after seven years' absence

MISTRESS BONAVENT, his wife, who thinks herself a widow

LACY, Mistress Bonavent's suitor

JULIETTA, Fairfield's sister, pursued by Lord Bonville

MISTRESS CAROL, Mistress Bonavent's cousin and companion

Critique:

Hyde Park, the second of Shirley's sprightly comedies, paved the way for the later Restoration drama. The play, honoring the opening of Hyde Park to the public by the first Earl of Holland, presented to the audience of that time interesting gaming talk as well as the manners of the fashionable world. Pepys reports that live horses were led across the stage in a production of *Hyde Park* some years after the playwright's death in the Great Fire of London. Though the play itself looks forward to a more sophisticated drama, it is still firmly based in the delightful fancies of Shakespeare, Jonson, and other Elizabethan and Jacobean playwrights, of whom Shirley was the last of note.

The Story:

Because her husband, a merchant, had been missing for seven years, Mistress Bonavent had for some time considered a second marriage to Lacy, her persistent suitor. Mistress Carol, her cousin and companion, urged her not to give away so lightly the independence she had won. Mistress Carol herself swore never to marry, even though she carried on flirtations with Rider, Venture, and Fairfield. Rider and Venture, vying with each

other for the lady's favor, had each given her a gift which she in turn presented to his rival. Comparing notes, they concluded that Fairfield must be the favored suitor.

Lacy, summoned by Mistress Bonavent's servant, felt certain that his suit was now successful. Into this confused arena of love arrived Lord Bonville, a sportsman who admired both horses and women, and Bonavent, disguised in order to find out what had happened during his absence.

Though Fairfield's overtures to Mistress Carol were rejected, Lacy's to Mistress Bonavent were accepted, and the wedding was set for that very morning. Mistress Carol told her cousin that she was acting rashly, no man being worth the candle.

Bonavent soon learned that the sound of merriment in his own house augured no good for that returned merchant who, held captive by a Turkish pirate, had only recently been ransomed. Lacy, perhaps too merry with wine and anticipation, bade the stranger welcome and asked, then demanded, that he dance with and, finally, for them. Bonavent's dancing was ridiculed, especially by sharp-tongued Mistress Carol. Lacy tried to

make amends by inviting him to join additional revels in Hyde Park that very day.

In the meantime Fairfield, despairing because of his love for Mistress Carol, said farewell to his sister Julietta and wished her well in her coming marriage to Jack Trier. But it was soon apparent to the young woman that her suitor was not in earnest in his avowals of love, for he introduced her to his friend Lord Bonville and then left them. Before his departure Trier had whispered in the lord's ear that he was in a sporting house and the lady was a person of easy virtue. As a woman of good breeding, and aware only that her fiancé had shown poor manners, Julietta invited Lord Bonville to accompany her to the park, an invitation which provided her betrothed with an opportunity to try her chastity.

When the two aggrieved lovers, Rider and Venture, appealed to Mistress Carol not to make sport of them by passing their gifts on to their rival, she declared that she had no interest in them and had always told them so; in their persistence, however, they had paid little attention to her. Fairfield, coming to say goodbye, first asked her to swear to one agreement without knowing what it was. Convinced at last that the agreement would not commit her to love, marry, or go to bed with him, she agreed; at his request she then swore never to desire his company again or to love him. The oath sealed with a kiss, he departed, leaving her in a state of consternation.

Julietta, courted by a baffled lord whose very propositions were turned into pleasantries, remained aloof from her still more baffled suitor, who could not determine how far the flirtation had gone in Hyde Park.

Still in disguise, Bonavent learned that Lacy and his wife were indeed married but that the marriage had not yet been consummated—to the pleasure of his informant, Mistress Carol, who by now was distressed by affection for the previously spurned Fairfield. She sent a mes-

sage by Trier asking Fairfield to come to see her, but on his arrival she denied that she had sent for him. Fairfield, in turn, offered to release her from her oath if she would have him, but she turned coquette and rejected his proposal. Consequently, he refused to believe her when she protested that she now loved him.

Lord Bonville, torn between his desire to play what he thought was a sure thing and the horses which were a gamble, pushed his suit too far, and for his brashness received a lecture on titles and good breeding, a remonstrance which he took to heart.

The disconsolate Mistress Carol met Julietta, who informed the spurned one that Fairfield was as disconsolate as she. Mistress Carol then concocted a stratagem at the expense of Venture, a poet, horseman, and singer. She goaded him into writing a poem on the lengths to which he would go for her love, and to this effusion she later affixed the name of Fairfield. Meanwhile, in Hyde Park, Bonavent hired a bagpipe and made the bridegroom dance to the tune of a sword at his legs, a return for the courtesy extended at the wedding festivities. In a note to his wife, the merchant informed her of his return but urged her to secrecy for the time being.

Mistress Carol, who now pretended to believe that Venture's hyperbole was a suicide note from Fairfield, summoned her recalcitrant suitor. Thinking that she was still making fun of him, he denied any intention of doing away with himself and in turn accused her of duplicity. He added that he would make himself a gelding so that women would no longer concern him—a threat more real to Mistress Carol than that of suicide. On the spot she abandoned all pride and proposed marriage to him. He immediately accepted.

Lord Bonville, having learned too late from Trier that he was the victim of a jealous lover, was accepted by Julietta as a worthy suitor, now that his thoughts were as lofty as his position in society.

Bonavent, to show himself unresentful, proposed a merry celebration and placed willow garlands on the heads of the disappointed lovers: Trier, Lacy, Rider, and Venture. He received the good wishes of Lacy and pledged himself to entertain the whole party at supper with tales of his captivity.

All this, however, had been prophesied earlier in Hyde Park, when Lord Bonville and his Julietta, Fairfield and Mistress Carol, and Mr. and M's'sress Bonavent had heard the song of Philomel, the nightingale. The others had heard only the cuckoo.

HYPATIA

Type of work: Novel

Author: Charles Kingsley (1819-1875)

Type of plot: Historical romance

Time of plot: Fifth century

Locale: Egypt and Italy

First published: 1853

Principal characters

PHILAMMON, a young monk

HYPATIA, a female Greek philosopher and teacher

RAPHAEL ABEN-EZRA, a young Jew, Hypatia's pupil

MIRIAM, an old Jewish crone

AMAL, a young Gothic chieftain

PELAGIA, Amal's mistress

ORESTES, Roman prefect of Alexandria

Critique:

In Alexandria in the fifth century after Christ's death, there were many forces, Pagan, Christian, and Jewish, all struggling for the souls of men. *Hypatia* is the story of that conflict, which ended with the disintegration of a victorious Christian faction that used violence to gain its ends. The larger background of the novel is the dissolving Roman Empire.

The Story:

Philammon might never have left the little colony of monks three hundred miles above Alexandria if he had not strayed into an ancient temple in search of kindling. There, on the temple walls, he saw paintings of a life undreamed of in his monastic retreat, and he longed to visit the greater outside world. That very day, against the advice of the abbot and Aufugus, a monk whom he highly respected, he started out in a small boat and traveled down the river toward Alexandria.

In that splendid city at the mouth of the Nile lived Hypatia, the beautiful philosopher and teacher, one of the last to champion the ancient Greek gods. As she sat with her books one day, she was visited by the Roman prefect, Orestes, with the news that Pelagia, a beautiful courtesan who was Hypatia's rival for the hearts and souls of men, had left the city. Pelagia had transferred her

affections to Amal, a Goth chieftain, and had joined him on a trip up the Nile in search of Asgard, home of the old Gothic gods.

Cyril, the patriarch of Alexandria, had reported to Orestes that the Jews of the city were about to rise and slaughter the Christians, but Orestes chose to ignore the matter and let events take their course. Hypatia, who also had reason to oppose the Christian patriarch, suggested that Cyril make his charges before the Roman tribunal, which would, of course, postpone action against the Jews.

A wealthy young Jew, Raphael Aben-Ezra, whom Orestes met on his way to the palace, suggested that the prefect plead ignorance of any plot in his reply to Cyril. Raphael disclosed to the Roman that Heraclian, a Roman leader, had recently sailed for Italy, where he planned to destroy the Gothic conquerors of Rome and make himself emperor. His news led Orestes to think of the power he might hold south of the Mediterranean if the expedition succeeded.

Sailing down the Nile, Philammon met Pelagia and the party of Goths traveling in the opposite direction. He helped the men kill a hippopotamus. When he warned them that they could never cross the cataracts to the south, the Goths decided to turn back. Philammon was given a place in their boat.

Orestes sent Hypatia a letter delivered by the old Jewish crone, Miriam. It contained Raphael's news and a proposal that Hypatia marry the prefect and share the throne he was planning to create for himself in Egypt. Hypatia's reply was that she would accept the offer if Orestes would renounce his Christian faith and aid her in restoring the Greek gods.

Orestes, having no desire to face excommunication, was disturbed by her answer. At Raphael's suggestion, he decided to wait for a month in the hope that Hypatia's desire to marry a future emperor would overcome her religious zeal.

When they arrived in Alexandria, Philammon left the Goths and went to deliver to the Patriarch Cyril the letters of introduction he carried. While waiting to see the patriarch, Philammon overheard a plot to raid the Jewish quarter the next day.

That night, as he lay in bed in the patriarch's house, Philammon heard cries that the Jews were burning Alexander's Church. Joining a crowd of monks hurrying toward that edifice, he was attacked by a band of Hebrew marauders. But the report of the conflagration was false; it had been a trick of the Jews to lure the Christians into ambush. During the street fighting the Roman constabulary, which was supposed to keep order, remained aloof.

The next morning Miriam, who took a mysterious interest in Raphael's welfare, hastened to his quarters to warn him to flee. Christians, attacking the Jewish quarter, were pillaging the houses and expelling their inhabitants. To Miriam's exasperation, Raphael showed no interest in the fate of his wealth. Calmly exchanging his rich robes for a Christian's tattered rags, he prepared to leave the city. Miriam was left to save what she could of his possessions.

Philammon was one of the Christians who aided in despoiling the Jews. During the rioting he began to compare the

conduct of the monks of Alexandria with the principles of charity and good works he himself had been taught. Hearing of Hypatia and her teachings, he naïvely went to the museum where she lectured, in the hope of converting her to Christianity by his arguments. Nearly put out of the building by her pupils when he rose to dispute with her, he was spared at Hypatia's request. After the lecture she invited him to visit her the following day.

The Alexandrian monks were incensed when they learned that one Philammon had been to listen to the discourse of a pagan. When he visited Hypatia again, they accused him of being a heretic, and the young monk barely escaped being murdered. Philammon, charmed by Hypatia's beauty and purity, begged to become her pupil.

Raphael, who had fled to Italy, found himself in a devastated Rome. Heraclian, after his defeat by the Goths, was preparing to reëmbark for Africa. After Raphael had saved one member of the ill-fated expedition and his daughter, Victoria, from two barbarian soldiers, he sailed with them from Ostia to Berenice, a port on the coast of Africa.

Meanwhile, in Alexandria, Philammon had become Hypatia's favorite pupil. Aufugus, learning that the youth had deserted his Christian brethren, went to the city to find him. One day the two men met in the street. Aufugus, seeing that Philammon was determined to remain with his mentor, declared that the young monk was actually his slave, and he appealed to Orestes, who was passing by, to force Philammon to go with his legal owner. Philammon fled to take temporary refuge with the Goths in Pelagia's house.

After Philammon had returned to his own rooms, he received a summons from Miriam. She confirmed the fact that he was Aufugus' slave, for she had seen Philammon bought in Athens fifteen years before. Although Miriam had received the report of Heraclian's defeat

by fast messenger, she wrote a letter which declared that Heraclian had been the victor. She sent Philammon to deliver the letter to Orestes.

The prefect immediately planned a great celebration, in which the beautiful Pelagia should dance as Venus Anadyomene. Philammon hotly objected to the plan, for when Miriam told him he was a slave she had implied also that Pelagia was his sister. Annoyed, Orestes ordered the monk to be thrown into jail. There Philammon was held prisoner until the day of the celebration. Released, he hurried to the arena in time to witness the slaughter of some Libyan slaves by professional gladiators. Orestes, with Hypatia beside him, watched from his box.

When Pelagia was carried into the amphitheater by an elephant and introduced as Venus, Orestes' hirelings tried to raise a cry to proclaim him Emperor of Africa. No one responded. Pelagia danced before her audience until Philammon, overcome by shame, could bear the sight no longer. Running to stop her shameful dance, he was caught up by the elephant's trunk and would have been dashed to death if Pelagia had not persuaded the animal to put him down. Pelagia left the amphitheater. Philammon was hustled away by the guards.

Orestes, however, was determined that his plan should succeed. When the uproar caused by Philammon began to die down, he stepped forward and offered himself as emperor. As had been prearranged, the city authorities began a clamor for him; but hardly had they started their outcry when a monk in the topmost tiers shouted that Heraclian had been defeated. Orestes and Hypatia fled.

Philammon, when he returned home, found Pelagia in his quarters. He begged his sister, as he now called her, to leave the Goth, Amal, and repent her ways, but the courtesan refused. Instead, she entreated him to ask Hypatia to accept her as a pupil, so that Amal, whose affection for her was failing, would love

and respect her as the Greek woman was respected. But Hypatia had no pity for her hated rival. Philammon, carrying the news of her refusal to his sister, could not help thinking fondly of his own religion, with its offer of pity to all transgressors.

Hypatia knew the populace would soon be clamoring for her blood and that she would be forced to flee. In one last desperate effort to hold to her creed, she forced herself into a trance that she might have a visitation from the gods. The only face she saw, however, was Pelagia's.

When Miriam visited Hypatia the same day with the promise that she should see Apollo that night if she would visit the house of the Jewess, the distraught philosopher agreed. But the Apollo the crone showed her was Philammon, stupefied by drugged wine. As Miriam had foreseen, Hypatia realized at last that the only gods she would ever see were those that existed in her own mind. Shamed and angry, she went away. The final blow to fall on Hypatia was the news Raphael brought her on his return to Alexandria the next day. Under the persuasion of Augustine, the famous philosopher-monk, he had become a converted Catholic before leaving Berenice, and he had married Victoria. That afternoon, as she started for the museum to give her farewell lecture, Hypatia was torn to pieces by some of Cyril's monks.

Philammon, when he learned of Hypatia's fate, visited Pelagia and pleaded with her to flee with him. By chance he met Amal, and in a struggle that ensued they fell from a tower together, and the Goth was killed. After Amal's death, Pelagia was willing to leave the city. Together they returned to the desert, where Pelagia lived in solitary penitence and Philammon became abbot, eventually, of the community he had left. Brother and sister died at the same time and were buried in a common grave.

Before he departed from Alexandria

forever, Raphael learned from Miriam that she was his mother. A Jewess by birth, she had been converted to Christianity and had lived in a convent until it was sacked by the heathen. Afterward she had renounced her faith and had sworn the destruction of everyone not of her own race. Raphael had been given to a rich Jewess, who had represented him to her husband as her own child. After confessing her relationship to her son, Miriam died on his shoulder. She

had been mortally wounded by the Goths after the death of their leader.

The victory which the Patriarch Cyril gained by Hypatia's death was only temporary. Though it marked the end of her creed in Egypt, it also signified the decline of the Egyptian Church, for the Christians, splitting into many factions, did not hesitate to use on each other the same violence they had once displayed toward the Greek philosopher.

THE HYPOCHONDRIAC

Type of work: Drama

Author: Molière (Jean Baptiste Poquelin, 1622-1673)

Type of plot: Romantic comedy

Time of plot: Seventeenth century

Locale: Paris, France

First presented: 1673

Principal characters:

ARGAN, an imaginary invalid

BÉLINE, his second wife

ANGÉLIQUE, Argan's daughter

CLÉANTE, her lover

BÉRALDE, Argan's brother

THOMAS DIAFOIRUS, the doctor's son

TOINETTE, Argan's maidservant

Critique:

Turning his satirical pen to the medical profession, Molière almost surpasses even his own bitterness as displayed in his earlier plays. *The Hypochondriac* (*Le Malade Imaginaire*) was his last comedy, and he was unmerciful in his attack on all doctors and pharmacists. His usual wit and humor are not lost in the irony, but they are secondary to it. It is now almost three hundred years since Molière's death, but his literary stature has not diminished with the years. He is still studied and imitated as he was in his own time.

The Story:

Argan was the worst sort of hypochondriac. Each day saw him trying a new drug of some sort, so that the doctor and apothecary could exist almost exclusively on their profits from Argan. Toinette, his maidservant, tried in vain to persuade him to end his worries about his health, for she was certain that there was absolutely nothing the matter with her master. But he would not listen to her; he was determined to be an invalid.

He was encouraged in his supposed illness by his doctor and by Béline, his second wife, who used his weakness to further her schemes to get his money. Because the law said that a second wife could not inherit, it was essential to Béline that Argan make a settlement on

her while he still lived. To that end also she tried to get him to place his two daughters in a convent, so that they could not interfere by claiming money for themselves.

Argan had other plans for his oldest daughter, Angélique. He was going to force her betrothal to his doctor's son in order to have a doctor in the family. He told the girl that a dutiful daughter would take a husband useful to her father. But Angélique, loving a young man named Cléante, begged her father not to force her marriage to Thomas Diafoirus, the doctor's son. Argan was firm because the young man would also inherit a large sum of money from his father and another from his uncle, the apothecary. If Angélique would not obey his wishes, he threatened to place her in a convent, as her stepmother wished him to do. Toinette scolded him severely for forcing his daughter to marry against her wishes, but he would not be moved. Toinette, wishing to help Angélique, got word to Cléante that his beloved was to be given to another.

Cléante disguised himself as the friend of Angélique's singing-master and told Argan that he had been sent to give her her singing lesson. Toinette pretended to change her mind and sympathize with Argan's position regarding the marriage. In that way she could offer to guar-

Angélique, while in reality giving the young lovers an opportunity to be alone together.

As the supposed teacher, Cléante had to witness the meeting between Thomas and Angélique. Thomas was a great boob of a boy, quoting memorized speeches to Argan, Angélique, and Béline. His father, the doctor, was quite proud that Thomas had always been a little slow in learning and that he followed blindly the opinions of the ancients, not accepting any of the new medical discoveries—for example, the thesis that blood circulated through the system.

Poor Angélique knew that she could never marry such a stupid oaf. She begged her father at least to give her time to become acquainted with Thomas, but the most he would give her was four days. At the end of that period she must either marry Thomas or go into a convent. In order to be assured of Argan's money, Béline continued to plead with him to choose the convent for his daughter.

Argan's brother, Béralde, called on him and also pleaded Angélique's cause. He thought it wicked to force her to marry against her wishes. He knew that Argan was not really ill and did not need a doctor in the family. In fact, he knew that the doctor would soon cause his brother's death by the constant "drenching" of his abdomen. Béralde sent the medicines away, causing the doctor to renounce his patient and to predict his death within four days. The apothecary canceled his contract to give his nephew a marriage settlement, and neither of the professionals would be soothed by Argan's protestations that it was his brother and not he who had denounced them and their treatments. Argan believed that he would surely die without their attention.

Toinette and Béralde then schemed to trick the hypochondriac. Toinette disguised herself as a physician and told Argan that his former doctor had been entirely mistaken in his diagnosis of Argan's illness. His liver and bowels were

not ailing, but his lungs were; he must cut off his arm and pluck out his eye because they were drawing all his strength to them. Even Argan would not take such a drastic remedy. The poor man felt that he was doomed.

Still Argan would not relent concerning Angélique. Since the doctor and the apothecary had broken their marriage contracts, Angélique must go to a convent and become a nun. When Béralde accused him of being influenced by his wife, Argan agreed to Toinette's suggestion that he allow his wife to prove her love for him. Toinette knew the greed of Béline, but she pretended to Argan that if he acted dead he would see that she loved him and not his money. In this way he could convince his brother of Béline's true love.

The plan was carried out, but when Toinette cried to Béline that Argan was dead, the wife praised heaven that she was rid of her dirty, disgusting husband. Then she tried to bribe Toinette to help her keep Argan's death a secret until she could get certain papers and money into her possession. At that Argan rose up from his supposed deathbed to confront his wife. She fled in terror.

Toinette persuaded Argan to try the same plan with his daughter. When Angélique was told that her father was dead, she wept for him. Cléante came into the room and Angélique told him that now she could not marry him. Her father was dead, and she could make amends for her previous refusals to obey him only by carrying out his wishes now. Argan again rose from his deathbed, this time to bless his daughter for her faithfulness. Toinette and Béralde reminded him of his daughter's love and of his duty to reward her by allowing her to marry the man of her choice. Argan agreed that she could marry Cléante if he would become a doctor and minister to Argan's needs. Cléante was willing, but Béralde had a

better idea. Argan should become a doctor himself; then he could give himself constant attention. All that was needed was for him to don cap and gown. He could

then spout gibberish and make it sound learned. So the matter was settled, and the old hypochondriac gave his blessing to the young lovers.

I, CLAUDIUS

Type of work: Novel

Author: Robert Graves (1895-)

Type of plot: Historical chronicle

Time of plot: 10 B. C.-A. D. 41

Locale: Rome

First published: 1934

Principal characters:

TIBERIUS CLAUDIUS DRUSUS NERO GERMANICUS, Emperor of

Rome after Caligula

AUGUSTUS CAESAR, first Emperor of Rome

LIVIA, his wife, Claudius' grandmother

TIBERIUS, Claudius' uncle, successor to Augustus

GERMANICUS, Claudius' brother

CALIGULA, Germanicus' son, successor to Tiberius

Critique:

I, *Claudius* is a semi-fictional reconstruction of an interesting period in the history of the Roman empire. In it are patches of history, records of conquest, Roman scenes, and names famous in history books. It is told in an informal manner, Claudius going to great lengths to reveal plot after plot, and the narrative method obscures in part the scholarly research and historical accuracy of the author.

The Story:

Claudius, Emperor of Rome, was held in little esteem because he was a stammerer. He was, moreover, a scholar in a nation which worshipped soldiering. He had compiled state histories but he realized that they were dull, sententious and trivial. At last he decided to tell the true story of his own life. As the source of his inspiration he cited the Cumaean sibyl whom he had visited in her inner cavern. She had said that eventually he would speak clearly.

From the beginning, the Claudian family felt ashamed of young Claudius because he was a lame stammerer who seemed unlikely to carry on the family tradition of power. For that reason he developed into a scholarly person interested in the lives of others. His teachers told him stories about famous

people and from many sources he picked up stray scraps of knowledge about them as he grew up.

He was greatly interested in his grandmother, the Empress Livia. Bored with her husband, she had secured a divorce, arranged her own marriage with the Emperor Augustus, and poisoned thereafter anyone who interfered with her plans. Power was her sole delight.

Another of the infamous people about him was Tiberius, who was for years the successor-to-be of Augustus. Son of Livia by an early marriage, he married the wanton Julia, daughter of Livia and Augustus. When Tiberius, having offended Augustus, was banished, Livia insisted that Julia be banished too. Tiberius, tired of his banishment, promised that if Livia would secure his return he would agree with her every wish thereafter. About that time the two sons of Julia and Tiberius died mysteriously.

Between Claudius' ninth and sixteenth years he occupied himself with affairs of his older relatives. He was married early to a girl named Urgulanilla, who detested him as much as he detested her. Claudius' first love had been mysteriously poisoned and Claudius suspected Livia, who later forced him to marry Urgulanilla. Claudius' scholarship and

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stability eventually brought him into the good graces of Augustus and Livia. They made him a priest of Mars and showed by public interest in him that he was an accepted member of the imperial family.

Grain shortage caused rioting accompanied by arson. Augustus distributed grain according to the usual custom, banished such people as did not hold property in Rome, and rationed what food was available. Livia staged a sword fight in the arena to restore the good will of the populace. Because Claudius fainted publicly at the brutal sports, Livia decided that never again might he show his face in public. Soon afterward the last of Augustus' sons was banished for life. Tiberius was proclaimed the adopted son and successor of Augustus.

Tiberius and young Germanicus, brother of Claudius, campaigned against the barbarians, but Tiberius was not popular in spite of his victories with the army. Augustus suffered stomach disorders and died. Claudius knew that about a month before his death he had decided to restore his banished son, Postumus, grant money and honor to Claudius, and replace Tiberius. Claudius suspected Livia of the emperor's death.

Postumus was reported killed by a captain of the guard which had been placed around him. Livia slowly starved Julia to death. Because Germanicus was too honorable to seize the empire from Tiberius, there remained only the proof that Postumus was really dead to make Tiberius safe upon the throne. When Postumus returned, to disprove reports of his death, Tiberius had him tortured and killed.

Germanicus continued his successful campaign against the Germans. Tiberius, jealous, insisted that Germanicus return to Rome for his triumph. In A. D. 17 Germanicus returned. By that time Livia suspected Claudius and Germanicus of plotting against Tiberius. She sent Claudius to Carthage to dedicate a temple to Augustus, who had been deified by the Roman Senate.

Germanicus was next dispatched to the East to command the armies there. But Livia and Tiberius began to fear that Germanicus would win favor in the East as he had already done in the West. Germanicus was finally poisoned. His wife, Agrippina, sought protection from Claudius.

Claudius promised his thirteen-year-old son in marriage to the daughter of Sejanus, the friend of Tiberius. A few days later his son was found dead. Again he suspected Livia. Shortly afterward divorce was arranged for Claudius and Sejanus, who was anxious to have Claudius marry Aelia, his sister by adoption. Claudius knew better than to oppose the wills of those in power and he accepted his new wife with practically no concern.

Tiberius set Livia aside. She was now growing old and he no longer had great reason to fear her. Bitter at the removal of her power, she began to make plans for his successor. She determined that Caligula, the son of Germanicus, should succeed him. She called in Claudius to declare a truce with him on the condition that he would have her declare a goddess after her death. In return, she told Claudius most of her state secrets; she said that all the murders she had planned were committed solely for the good of the state.

Tiberius, sixty-seven years old, seemed destined to die before long. He was living on Capri with a court of scholars, doctors, confidants, and entertainers. Sejanus having been left in Rome with authority to rule for him. When Livia finally died at the age of eighty-six, Tiberius refused to return to Rome even for her funeral.

Tiberius began a reign of terror against all members of Livia's faction. When Sejanus attempted to rebel against the emperor's cruel decrees, Tiberius ordered his execution. His children were also put to death. Claudius was ordered to divorce Aelia.

At last the mad Tiberius lay dying :

Misenum. Macro, commander of the guards, and Caligula, next in line for the throne, planned to take over the country. Caligula, already infamous among people who knew him, was still popular with the Romans. In too great a hurry they took command of the army. Then, learning that Tiberius was still alive, they smothered him.

In order to establish himself, Caligula pretended sympathy and generosity, but Claudius wrote in his history that Caligula held the record for infamy among princes up to that time. He began by spending the money Tiberius and Livia had hoarded so long. Then he fell ill. When he began to recover, he announced to Claudius that he had been transformed into a god, in fulfillment of the many prophecies that a god was soon to be

given to the earth.

Caligula celebrated his godhood by wholesale assassination. Claudius' mother committed suicide because of Caligula's infamies. Soon Macro was forced to kill himself. At last the people began to turn against Caligula because of levies forced from the populace and the indescribable depravities of the palace brothel. Caligula, deciding to become a general, led an expedition into Germany. On his return he forced Claudius to marry his cousin Messalina. Calpurnia, Claudius' only true friend, was banished. The Romans were now plotting, almost openly, the assassination of Caligula. Before long he was murdered, and Claudius, the retiring scholar, was named Emperor of Rome.

I SPEAK FOR THADDEUS STEVENS

Type of work: Novel

Author: Elsie Singmaster (Mrs. E. S. Lewars, 1879-1958)

Type of plot: Historical chronicle

Time of plot: 1792-1868

Locale: Vermont, Pennsylvania, Washington, D. C.

First published: 1947

Principal characters:

THADDEUS STEVENS, lawyer and statesman

SALLY MORRILL STEVENS, his mother

JOSHUA,

MORRILL, and

ALANSON, his brothers

LYDIA SMITH, his housekeeper

ABRAHAM LINCOLN

ANDREW JOHNSON

MEMBERS OF CONGRESS, the CABINET, and the ARMED FORCES

Critique:

I Speak for Thaddeus Stevens is a biography in the form of a novel, a work making understandable as a man the complex and often contradictory character of the famous partisan statesman of the Civil War period. The author tells the story of his life as a series of dramatic episodes, each under its proper date and each presenting some crisis, either a triumph or a defeat, in his private affairs or public career. Much of the material in the book is based upon Stevens letters and papers previously unused by historians; the result is a carefully detailed portrait of the man against the unsettled age in which he lived. A native of Pennsylvania, Elsie Singmaster has presented faithfully in her novels and short stories the regional patterns of Pennsylvania German life and the history of the state through three decisive periods in our national life—the frontier in French and Indian days, the American Revolution, and the Civil War.

The Story:

In a Vermont cabin, on April 4, 1792, neighbor women had looked pityingly at a sleeping young mother while they wrapped the deformed foot of her newborn child. There was no need,

however, to pity Sally Morrill Stevens, whose brave spirit was greater than her frail body. She would care for her second son as tenderly as she had looked after little Joshua, his father's namesake and a cripple at birth. She called the baby Thaddeus, after Thaddeus Kosciusko—a hero's name.

When Joshua Stevens, shiftless cobbler and surveyor, disappeared at last into the wilderness, there were two more children in the cabin. Morrill and Alanson stood up straight and were quick on their feet, but lame Thaddeus was Sally's favorite. Ambitious for her sons, she never complained as she worked and planned for their future.

Thaddeus struggled to excel. One day he limped through deep snow, his legs cut and bleeding on the icy crust, to speak before patrons and students of the grammar school in Peacham. His subject was free and universal education. Sensitive because of his own deformity, he learned to hate suffering and to sympathize with the weak. Swimming and riding gave him an athlete's body. His teachers and books borrowed from John Mattocks, Peacham lawyer, had trained him well by the time he was ready for Dartmouth College. Sally had hoped he

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would preach. He thought of Webster, already famous, and told her that he wanted to be a lawyer.

Vermont seemed a sparse land to her ambitious sons. Crippled Joshua traveled west with his bride. Thaddeus went to York, Pennsylvania, to teach and read for the law. Too impatient and poor to complete another year's residence before he could practice in York County, he rode south across the state line and became a member of the Maryland bar.

Returning, he settled in Gettysburg. At first no clients found their way to his office and few Gettysburgians wanted to hear his frank opinions on slavery and education, but children flocked around him to hear his stories of the Vermont woods. Blacks watched him on the street and whispered that he was their friend as well.

Defense lawyer in a murder trial, he lost his first case in court, but his townsmen praised him after he made his plea for justice and mercy. As his reputation grew men could measure his success by his fine house in Gettysburg and the great tract of mountain land providing ore and charcoal for Caledonia Forge, of which he was a partner. Sally Stevens now owned a fine farm in Peacham; he gave openhandedly to his brothers—Joshua in Indiana; Morrill, a doctor in Vermont; Alanson, with Sally on the farm. He fought Masons and Jackson Democrats and men cheered all night under his windows when he was elected to the Legislature. He was forty-one. There was still time for Washington, for Congress, perhaps the White House.

In 1837 word came to him in Philadelphia that the free education bill was about to be repealed. By train and stage-coach he hurried to Harrisburg and risked his political future with his proposed amendment to strike out the bill of repeal and to insert after the clause, "Be it enacted," the words "To establish a General System of Education by Common Schools." Speaking on that motion, he saved the free school system of

Pennsylvania.

His fame spread. Men respected and hated and feared the blunt, shrewd orator whose voice was heard everywhere. In Philadelphia, during the Buckshot War, a mob attacked an assembly hall and he and his friends escaped through a window. Campaigning for Harrison, he hoped for a Cabinet appointment. But Harrison died and Tyler forgot campaign promises. Ruined by his partner's failure in 1842, he moved to Lancaster. There he made money and paid his debts. Young men begged the opportunity to read law in his office. He became an ironmaster, owner of a great furnace at Caledonia. Sometimes Washington seemed a long way off. He waited.

Free-Soil Whigs elected him to Congress in 1848. Fighting the compromise measures and the Fugitive Slave Law, he spoke for gentle Sally Stevens, for old John Mattocks, lover of justice, for slaves fleeing northward along the Underground Railroad. He defended the three white men and thirty-eight Negroes accused after the death of a Maryland farmer in the Christiana riot; later he was to recall how Lucretia Mott and other Quakers had dressed the Negroes alike, to the confusion of witnesses and prosecution. Retired from Congress, he traveled to Vermont in 1854. Sally Stevens was dead, Morrill and Alanson before her. The slander of his enemies could never hurt her now. Joshua was soon to die. Thaddeus was sixty-two and failing, but men were mistaken when they said he was too old for public life.

In 1855 he helped to launch the Republican Party in Lancaster. In 1858 he returned to Congress. In Chicago, in 1860, he heard Abraham Lincoln nominated.

He rode the war years like an eagle breasting a whirlwind. Abraham Lincoln was President, but Thaddeus Stevens spoke for the Republican Party. Often impatient with the sad-eyed, brooding man in the White House, he steered through Congress the bills which gave

Lincoln men and money to fight the Civil War. Lydia Smith, the decent mulatto at whom men sneered, kept his house on B Street. Sometimes he thought of the Cabinet post or Senate seat he believed his due, but usually more important matters filled his mind. Confederate troops, marching toward Gettysburg, had burned Caledonia Furnace. A nephew died at Chickamauga. Unbowed by personal misfortune, he argued for the Thirteenth Amendment, insisted upon education and suffrage for the Negro. There was little time for the card games he loved; he read more often when he went to bed at night—Shakespeare, Homer, the Bible.

Hating weakness and compromise, he fought Andrew Johnson after Lincoln's death. Congress, he thundered, should be the sovereign power of the nation. Sick and weak, he proposed Article

Eleven by which the House hoped to impeach Johnson. Too ill to walk, he was carried into the Senate to hear the decisive roll call. He heard around him whispers of relief, anger, and despair as the telling votes were cast. Friends asked him if he wished to lie down after his ordeal. He answered grimly that he would not.

Although bitter in defeat, he would not let his fellow Republicans punish Vinnie Ream, the little sculptress involved in Johnson's trial, and he angrily insisted that she keep her studio in the Capitol. His detractors claimed he was too mean to die when he refused to take to his bed during that hot Washington summer, but by August the end was near. Devoted son, generous kinsman, loyal friend, harsh enemy, he died at midnight on August 11, 1868. The telegraph clicked the news to the world.

AN ICELAND FISHERMAN

Type of work: Novel

Author: Pierre Loti (Julien Viaud, 1850-1923)

Type of plot: Impressionistic romance

Time of plot: Nineteenth century

Locale: Brittany and at sea

First published: 1886

Principal characters:

SYLVESTER, a young Breton

YVONNE, his grandmother

GAUD, his cousin

YANN, a fisherman

Critique:

The number of translations and editions of *An Iceland Fisherman* are indicative of the warmth created by the reading of this beautiful story. Pierre Loti, of the French Academy, exemplified in this unadorned tale the virtues of French literature: clarity, simplicity, power. The exotic always appealed to Loti, and *An Iceland Fisherman* reflects this appeal in the descriptions of the fishing fleet in Iceland waters. The love interest is well presented and well within bounds. The characters of little Sylvester, big Yann, and serious Gaud are those of real people, whose fortunes are of genuine concern to the reader.

The Story:

In the foc's'l head, a hollow, pointed room like the inside of a gigantic sea gull, five men were sitting around the massive table which filled almost all the space between the bulkheads. They were waiting to take their turn on watch, for it was nearly midnight. They had cracked some biscuit with a hammer and had eaten. Now they were drinking wine and cider.

Around the room little pigeonholes near the ceiling served as bedchambers, for these fishermen were outside so much they seemed to need no air while they slept. A murky lamp swung back and forth with the gentle swell of the sea.

Sylvester, who was only seventeen, was impatient for the appearance of

Yann. They were celebrating in honor of their patron, the Virgin Mary, and Yann had to take part in the toasts. Finally Yann opened the little hatch in the deck and came down the narrow ladder. Yann, in his late twenties, and a giant of a man, was a hero to Sylvester. The whole company brightened on his arrival.

It was midnight. The toasts were quickly drunk. Then the watch went on deck for their turn to fish. Outside it was daylight, for in those latitudes it never got dark in summer. It was monotonous and soothing to fish in the daylight.

At the rail Yann and Sylvester baited their hooks and dropped their lines. Behind them William waited with sheath knife and salt. Regularly, in turn, Yann and Sylvester brought up their hooks, passed the plump cod to William, and rebaited. Quickly William slit the fish, cleaned them, and packed them in the salt barrel. The pile of kegs in the hold represented the income of whole Breton families for a year. For his share of the catch Yann would bring home fifteen hundred francs to his mother.

While they were fishing Sylvester talked of marriage. Although still a boy, he was already engaged to Yann's sister. He did his best, as he had done all summer, to talk Yann into the idea of marriage with Gaud. Always Yann shook his head; he was engaged to the sea, he

said, and some day he would celebrate that wedding.

Gentle and serious Gaud, Sylvester's cousin, was attracted to Yann. She was, however, a mademoiselle with fine hands and good clothes. Her father was rich. Yann could scarcely help knowing that Gaud liked him, but with Breton stubbornness and simplicity he could not think of pretending seriously to a young woman of the upper class.

In September the fishing boat returned to Paimpol in Brittany. The return of the Iceland fleet was the signal for quickened life among these simple folk. The women and children and the old men spent the whole spring and summer raising small gardens and waiting. Then in the fall, when the men came back, there were weddings and engagements and feasts and pardons. Too often a ship did not return, and several families would wear black that winter.

That fall there was a big wedding with the traditional procession to the seashore and afterward a ball. Yann went to the ball and danced the whole evening with Gaud. Yann told her of his life at sea and of his big family in Pors-Even. Part of the time Yann watched his little sister, who danced with Sylvester. The seriousness of the engaged children amused Yann. Gaud was greatly pleased, for at last Yann had unbent and his talk seemed to her too gentle for casual conversation.

Gaud waited all that winter in her rich home with its fine furniture, but Yann never came to see her. At length, overcoming her modesty, she went on a business errand for her father to Yann's house, in the hope of seeing him. She paid a sum of money to Yann's father and waited longer than she should have, but Yann did not come home. Later, she knew, Yann would come to see her father to conclude the business, and she resolved to talk with him then. But when Yann came to see her father, he prepared to leave without inquiring for her. As he came into the hall, Gaud stopped him.

Yann simply told her he could not see her because she was rich and he was poor.

In the spring Yann and Sylvester sailed again with the Iceland fleet. Gaud, during that summer, felt an odd loneliness when she wrote letters to Sylvester and his grandmother, Yvonne. Even the doting old woman would dictate a short message to Yann. So Gaud was now completely out of touch with her young, stubborn fisherman.

Events were soon to bring Gaud and Yann close together. Sylvester, the next winter, had to leave for his military service. His grandmother, Yvonne, visited him once at the barracks just before he left for French Indo-China. He was to be gone five years, and Yvonne was in consoling.

Sylvester made a brave sailor in the French navy. On shore in the East he was sent with an armed patrol to reconnoiter. When the small band was surprised and surrounded by a large detachment of Tonkinese, Sylvester led a spirited counter-attack, until he was cut down by a sharpshooter. He was buried far from the rocky Breton coast in a green, strange land. An efficient but less government sent back his poor effect to Yvonne. She was now really alone with only a memory growing dimmer as time passed.

Gaud's father committed one folly after another and lost more money trying to recoup earlier losses. Finally, at his death he was a ruined man. Gaud, the old man's daughter, became a seamstress. With quick sympathy she went to live with Yvonne, so that the two brief women could comfort each other.

Yvonne, infirm of limb and mind, was unmercifully teased by a group of small boys who thought she was drunk. Falling into the mud, she vainly tried to regain her footing. Gaud came along to set the old woman on her feet again and brush the mud from her clothes. Just then Yann happened on the scene and chased the tormentors away. He escorted the

two women home.

Yann was slowly changing his mind. Now that Gaud was poor, he felt a barrier between them had been removed. He also felt a great bond of sympathy for Yvonne because of her grandson, and Gaud was part of that sympathy. At the urging of his relatives and Yvonne, he proposed to Gaud. Much of that winter the couple sat by the fire in Yvonne's poor hut while the old woman slept. Six days before the fleet was to leave in March, Gaud and Yann were married.

When the fishermen departed on their summer cruise, Gaud for the first time was part of the busy, weeping crowd. Yann's ship was towed out into the harbor to wait a favorable wind. During the delay Yann came ashore again for a final three hours. Gaud watched the ship dis-

appear in the twilight.

The summer passed uneventfully enough. Gaud made fair wages from her sewing, enough to refurnish Yvonne's poor cottage. In September the fishing fleet came straggling back. Yann's ship was not among them. At the end of the month Gaud still had hope. Each masculine step along the path sent her scurrying to the window. Yann's father, also worried, called to comfort her. He told her many stories of ships delayed by fog until December. The fall and early winter came and went, and still Gaud waited.

She never saw Yann again. In August his ship had become separated from the others and was blown north. Somewhere off Iceland, Yann had kept a tryst, his wedding with the sea.

THE IDES OF MARCH

Type of work: Novel

Author: Thornton Wilder (1897-)

Type of plot: Historical chronicle

Time of plot: 45 B. C.

Locale: Ancient Rome

First published: 1948

Principal characters:

JULIUS CAESAR

POMPEIA, his second wife

CALPURNIA, his third wife

LADY CLODIA PULCHER, a conspirator

CATULLUS, a famous poet

CLEOPATRA, Queen of Egypt

MARCUS BRUTUS, another conspirator

Critique:

When an author writes a novel whose plot is already well-known, and that novel becomes a best seller, we must assume that his style is superior or that the story is so loved that we want to hear it again and again. In *The Ides of March* we have both factors. Thornton Wilder has retold the events of the last months of Caesar's life with warmth and depth of feeling. From imaginary letters and documents he has reconstructed the plots and intrigues leading to the fatal stabbing of the great Roman.

The Story:

There were so many different groups plotting to assassinate Caesar that it was impossible for him to guard himself from all of them. Each day new leaders rose to incite the people against him. Many of the leaders were friends of Caesar; some were relatives; some were merely ambitious men; and some were citizens who sincerely believed that Rome was suffering under Caesar's rule and wanted to free her. The last group had Caesar's admiration. He knew that he had restricted the freedom of the people, but he knew, too, that the masses of people shrink from accepting responsibility for their actions. They want to be ruled by one who will make all important decisions for them, yet they

resent that ruler because he has taken their freedom from them. Caesar knew that he would one day be assassinated but he hoped that he would see in the face of his murderer a love for Rome.

Among the most persistent of the plotters was the mother of Marcus Brutus. She had long hated Caesar and wanted her son to assume the place of the dictator. Many Romans said that Brutus was the illegitimate son of Caesar but no one had ever been able to prove the accusation. Brutus was loyal to Caesar until the very end; only his mother's repeated urging led him at last to join the conspirators.

Another important figure among Caesar's enemies was Clodia Pulcher, a woman of high birth, great wealth, and amazing beauty. Because of her ambitions and lusts she had become a creature of poor reputation, so much so that her name was scribbled on public walls accompanied by obscene verses. She was aided in her plots by her brother and by Catullus, the most famous poet in Rome. Catullus was a young man so much in love with Clodia that he would do anything she asked, and he wrote many poems and tracts against Caesar. Clodia spurned Catullus and his love, but her ridicule of him only strengthened his passion for her.

While all these plots against Caesar were taking shape, he and the rest of Rome were preparing for the visit of Cleopatra, Queen of Egypt. She, too, suffered from a bad reputation, for her many conquests in love were well-known in Rome. Most of the high ladies planned to receive her only because Caesar had so ordered, among them Pompeia, Caesar's wife, who knew of his earlier relations with the queen. But at Caesar's command Cleopatra was accorded the honor due a queen. He visited her many times, always in disguise, and on one of his visits barely missed being killed. He could never be sure whether Cleopatra knew of the plot. Marc Antony had begun to find favor in the eyes of Cleopatra, and as Marc Antony was involved in the attempted assassination, Caesar suspected that she too might be involved.

After Cleopatra's arrival, all Rome began to plan for the mysteries of the Good Goddess. This festival took place each year on December 11, and every Roman woman of high birth and moral virtue took part in the ceremonies. The Vestal Virgins participated in the festival also, and only women whose reputations were above reproach were allowed to attend the mysteries. Clodia's recent actions had given rise to the possibility that she might be rejected. In fact, petitions had been sent to Lady Julia Marcia, Caesar's aunt and a directress of the mysteries, to debar Clodia. Caesar interfered in behalf of Clodia, however, for just as he could understand the reasoning of his enemies, he could understand Clodia. She felt that she was fated to live the life she did and blamed the gods for her actions rather than herself.

But Clodia was vengeful. When she learned a compromise had been reached—she was to be allowed to attend the mysteries only until the Vestal Virgins appeared—she arranged to have her brother dress in the robes of a woman and attend the ceremonies with her. No

man had ever been present at that sacred rite, and the profanation was the greatest scandal ever to reach the streets of Rome. The two criminals, for so they were called, were arrested, but Caesar pardoned them, thus adding another reason for public resentment. Once again it was suspected that Cleopatra knew of the plot, for she too had wanted to attend the mysteries and had been told she would have to leave when the Virgins appeared. It was rumored that Pompeia had known of Clodia's plan, and for these rumors Caesar divorced Pompeia, his reason being that regardless of whether the rumors were true Pompeia should have conducted herself so that no rumors could be started about her.

After his divorce Caesar married Calpurnia. Catullus had died in the meantime, and Caesar reflected much on the poet's death. He was not sure about his own beliefs concerning the gods and their influence on the world. Often he felt that there were no gods, that each man was the master of his own destiny. He wished that he were not guided by fear and superstition concerning life and death, but he continued to employ soothsayers and magicians and hoped daily for good omens from the heavens.

There were few good omens for Caesar at that time. His chief soothsayer had warned him of several dangerous days, but as all of them had passed uneventfully Caesar began to be less careful; and he planned to leave for the Parthian battlefield on March 17. He asked Brutus and his wife to care for Calpurnia while he was gone. He knew Brutus had been among his enemies, but he loved the younger man and believed that Brutus was now his friend.

Brutus promised Caesar to care for Calpurnia; but Brutus was to play a different role within a few days. The fateful Ides of March came. Caesar walked to the Senate chambers to make his farewell speech before leaving for the war. Approaching the capitol, he

was surrounded by the conspirators. One plunged his dagger into Caesar's throat as the others closed in. Caesar was stabbed twenty-three times. When he saw that he was surrounded, he sat down and wrapped his robe about him. He

did not cry out, but there are those who say that when he saw Brutus he said, "You, too, Brutus?" and ceased to struggle. Perhaps he was satisfied with his assassin.

THE IDIOT

Type of work: Novel

Author: Fyodor Mikhailovich Dostoevski (1821-1881)

Type of plot: Psychological realism

Time of plot: Mid-nineteenth century

Locale: St. Petersburg, Russia

First published: 1868-1869

Principal characters:

PRINCE LEF NICOLAIEVITCH MYSHKIN

PARFEN ROGOZHIN, friend of the prince

MME. EPANCHIN, friend and relative of the prince

AGLAYA EPANCHIN, her daughter

NATASYA FILIPOVNA, Aglaya's rival

GANYA ARDALIONOVITCH, secretary to General Epanchin

Critique:

Because this book was written by the author of *Crime and Punishment* and *The Brothers Karamazov*, it will always have a significant place in literature. Like so many characters in Russian fiction, however, the people in this novel exhibit a behavior so foreign to the American temperament that the majority of readers may find the entire story rather incredible. Perhaps the most serious handicap lies in the author's portrayal of Prince Myshkin. It would seem that he is meant to be the foil for the other characters, the person who seems foolish but is, in reality, very wise and good. But the fact that the prince suffers from epilepsy confuses the issue, and one wonders if he really is an idiot. However, as a panorama of Russian morals, manners, and philosophy of the period, *The Idiot* is an interesting and informative novel.

The Story:

After four years spent in Switzerland, where he was treated for epilepsy at a sanitarium, Prince Myshkin returned to St. Petersburg. On the train the threadbare shabbiness of his clothing attracted the attention of the other passengers. One of these, Parfen Rogozhin, began to question him. By the time they reached St. Petersburg, the prince and Rogozhin were well-informed about one another,

and Rogozhin offered to take the prince to his home and to give him money.

Myshkin, however, first wanted to introduce himself to General Epanchin, whose wife was distantly related to him. At the Epanchin home he met the general and his secretary, Ganya, who invited him to become one of his mother's boarders. The prince interested the general, who gave him some money, and he also fascinated the general's wife and three daughters. His lack of sophistication, his naïveté, his frankness, charmed and amused the family. Soon they began to call him "the idiot," half in jest, half in earnest, but he remained on good terms with them.

Ganya, a selfish young man given to all kinds of scheming, wanted to marry the beautiful Aglaya Epanchin, chiefly for her money. At the time he was also involved in an affair with the notorious Natasya, an attractive young woman who lived under the protection of a man she did not love. Extremely emotional and neurotic, Natasya was really innocent of the sins charged against her. Myshkin realized her helplessness and pitied her. At a drinking party one night soon after his arrival, he asked her to marry him, saying that he had received an unexpected inheritance. She refused, declaring that she had no desire to cause his

ruin. Instead she went with Rogozhin, who had brought her a hundred thousand roubles.

More than ever, Natasya became the object of spirited controversy among the Epanchins and their circle. Myshkin alone remained unembittered and always kind-hearted. Ganya and Rogozhin poured out their troubles to him, bared the sordidness and shamelessness of their lives, and swore undying friendship for him. Nevertheless, they distrusted Myshkin and plotted against him. When Natasya left Rogozhin, he swore that he would kill "the idiot" because he was sure that Natasya had fled from him because she really loved Myshkin.

Myshkin then became the victim of an extortion attempt. During a violent, repugnant scene, at which the Epanchins were present, he successfully refuted the charge that he had deprived Rogozhin's supposed illegitimate son of his rightful heritage. Having proved that the individual who sought the money was not the illegitimate son, he then, to the disgust of Mme. Epanchin, offered to give money to the extortionist and to become his friend. Mme. Epanchin considered the prince more of an idiot than ever.

Meanwhile, Aglaya Epanchin fell in love with Myshkin, but she continued to treat him scornfully and at first refused to admit that she was in love with him. When her true feelings at last became apparent, Mme. Epanchin gave reluctant consent to their betrothal and planned an evening party to introduce Myshkin to St. Petersburg society. Worried lest he should commit some social blunder, she and her daughter advised him to sit quietly and to say nothing during the evening. But at the party Mme. Epanchin herself drew out the prince, so that he was soon launched on one of his wild and peculiar conversations. The staid, conservative guests were astounded. In the midst of the discussion he knocked over a huge and priceless vase, then stared at the debris like "an

idiot." A few minutes later he fell into an epileptic fit and had to be carried to his home. For several days the Epanchins were cold to him, but Mme. Epanchin finally relented and invited him to their home once more.

In the meantime Aglaya had been corresponding with Natasya, and a friendship had strangely developed between them. One evening Aglaya asked Myshkin to go with her to see Natasya.

In Natasya's apartment a hectic and turbulent argument developed, so that the two women showed their anger and bitterness against each other. For the first time Aglaya revealed fully her love for Myshkin. During the argument Natasya fainted. When Myshkin rushed to her aid, Aglaya considered herself rejected and angrily left the house. The scene between the two women became a scandal, and the Epanchins barred their home to Myshkin. Natasya agreed to marry him and made preparations for the wedding. But on the day of the wedding, while Myshkin waited at the church, Natasya fled with Rogozhin, still haunted by her own helplessness and his terrible possessiveness.

Myshkin received the news calmly. Although there were many who laughed at "the idiot," there were some who were sorry for him when he attempted to discover Natasya's whereabouts. He left the village where the ceremony was to have been performed and went to the city. There he inquired among Natasya's acquaintances, but nobody knew where she was. Finally he went to Rogozhin's apartment and learned from a porter that Rogozhin had slept there the previous night. Myshkin continued his search, convinced that Rogozhin would kill him if he could. But Rogozhin himself stopped him on the street and took him to the apartment, where Myshkin found Natasya lying on the bed. Rogozhin had killed her.

Filled with compassion for the miserable Rogozhin, Myshkin spent that night

uerer. At daybreak Natasya's worried friends and the police broke into the apartment. Rogozhin confessed to the murder. Myshkin was questioned by the police, but he was not implicated in the

murder. He was sent back to the sanitarium in Switzerland, where he was visited from time to time, by the Epanchins, family and other friends. There was a little hope that he would ever recover from his epilepsy.

THE IDYLLS OF THE KING

Type of work: Poem

Author: Alfred, Lord Tennyson (1809-1892)

Type of plot: Chivalric romance

Time of plot: Fifth century

Locale: England

First published: Separately, 1859-1885

Principal characters:

KING ARTHUR

QUEEN GUINEVERE

SIR LANCELOT,

GARETH,

GERAINT,

BALIN,

BALAN,

GAWAIN,

SIR GALAHAD,

SIR BORS,

SIR PELLEAS,

SIR PERCIVALE,

SIR MODRED,

SIR TRISTRAM, and

SIR BEDIVERE, Knights of the Round Table

MERLIN, a magician

LYNETTE, who married Gareth

ENID, who married Geraint

VIVIEN, an enchantress

ELAINE, the lily maid of Astolat

ETTARRE, loved by Pelleas and Gawain

ISOLT, of the white hands, Tristram's wife

Critique:

Divided into twelve sections, each symbolic of one month of the year, these poems present to the reader the span of a man's life, extending from the coming of Arthur to his passing. If one cared to search into the symbolism of this long narrative poem, he would find it filled with mystic and spiritual meanings. Although Tennyson's stories of King Arthur and the Knights of the Round Table lack the realism and vitality of Malory's tales, *The Idylls of the King* have a poetic compactness and allegorical significance lacking in the original.

The Stories:

THE COMING OF ARTHUR

Gorlois and Ygerne had borne one daughter, Bellicent. King Uther overcame Gorlois in battle and forced the widow to marry him immediately. Short-

ly afterward King Uther died. Ygerne's son, Arthur, was born at a time when he could have been the son of Gorlois or the son of Uther born too soon.

The birth of Arthur was shrouded in great mystery. Merlin the magician reared the prince until it was time for him to take over Uther's kingdom and to receive from the Lady of the Lake the magic sword, Excalibur. After the marriage of Arthur and Guinevere, the king and his loyal members of the Round Table, in twelve battles, drove the enemy out of the kingdom.

GARETH AND LYNETTE

Bellicent, Arthur's sister, allowed her youngest son to join his two brothers in King Arthur's court on the condition that Gareth serve as a kitchen knave under the surly directions of Sir Kay the seneschal. When the young boy pre-

sented himself to King Arthur, Gareth made the king promise to give him the first quest which came along without revealing his identity. One day Lynette came to the court asking for Sir Lancelot to save her sister from wicked knights who held her captive. King Arthur sent Gareth questing with Lynette, who grumbled disdainfully at the kitchen knave ordered to serve her.

The first knight Gareth overcame was the Morning Star. Lynette still sneered at the knave. After Gareth had defeated another knight, Lynette began to relent. When he conquered a third strong knight, she allowed him to ride at her side. Next Gareth encountered a terrible knight, Death, who proved to be a mere boy forced by his brothers to assume a fierce appearance. Gareth returned to the Round Table victorious and married Lynette.

THE MARRIAGE OF GERAINT and GERAINT AND ENID

Geraint, on a quest for Guinevere, came to the impoverished castle of Earl Yniol and his daughter Enid, a girl whose faded brocades spoke of former wealth and family pride. There Geraint learned that the rejected suitor of Enid had caused the ruin of Yniol. The earl gave Geraint Enid for his wife.

Geraint, fearing that the sin of the queen's love for Lancelot would taint Enid's love, went to his own castle and there idled away the hours in company with his wife until neighbors began to gossip that Geraint had lost his courage. Enid feared to tell her lord about the gossip, and Geraint, observing her strange attitude, decided that she had fallen in love with some knight of the Round Table. One morning, bidding Enid to don her faded brocade gown, Geraint set out with his wife after ordering her not to speak to him. Riding ahead of Geraint, Enid encountered men who would attack her husband, and each time she broke his command by warning him of his danger. After a while Enid was

able to prove her love to her suspicious husband. They returned to Camelot, where Guinevere warmly welcomed Enid to the court.

BALIN AND BALAN

Balan left the care of Balin, his mad brother, and went on a mission to quell King Pellam, who had refused to pay his yearly tribute to King Arthur. With his brother gone, Balin was left alone in his gloomy moods. He worshipped the purity of Lancelot and the faithfulness of Guinevere until one day he saw his two idols speaking familiarly in the garden. Disillusioned, Balin fled to the woods. There he met Vivien, a wanton woman of the court, who further poisoned his mind against Lancelot and Guinevere. He left hanging on a tree the shield Guinevere had given him years before. Hearing Balin's mad shrieks among the trees, Balan rushed at Balin, whom he did not recognize without the shield of Guinevere. In the struggle Balin killed Balan and then was crushed by his own horse.

VIVIEN

Vain and coquettish Vivien set out to ensnare the most chivalric man in all the kingdom, King Arthur, but her wiles failed to win the attention of a king whose mind could harbor no evil thoughts. Vivien then turned to Merlin, who she knew possessed a magic spell. She tried to charm the magician with her beauty, pretending to love the ancient, bearded man, but he knew that she was not to be trusted. When she asked him to teach her the spell, he refused. But Vivien was not to be denied. At last, tricked by her beauty, Merlin taught her his magic powers. She enchanted him and caused him to disappear forever, a prisoner in a hollow tree.

LANCELOT AND ELAINE

Lancelot in disguise went to Astolat, where he left his shield with Elaine and rode off with her brother Lavaine to the tournaments. Lancelot won the jousts:

then, wounded, he fled before anyone could discover who he was. King Arthur sent Gawain to search for the winner of the tournament. Gawain rode to Astolat, where he lingered because he had fallen in love with Elaine. She told him that she loved the knight who had left his shield with her. When Gawain saw the shield, he identified it as that of Lancelot.

Elaine nursed Lancelot back to health in the hope that he would return her love. Recovered, he sadly told her that he could never marry any woman. After he had gone, Elaine became ill and finally died in her grief. Her dying wish was to be put into a boat and sent to Camelot, in her hand a letter to Lancelot.

In Camelot Guinevere coldly rejected Lancelot, for Gawain had told of the affair between Lancelot and Elaine. When the body of Elaine floated to Camelot, King Arthur and Lancelot found the beautiful maiden in her boat, the letter in her hand.

Lancelot authorized a fitting burial for the lily maid. He unhappily lamented his hopeless love for the queen, not knowing that he would die a monk.

THE HOLY GRAIL

One day while Sir Galahad, the youngest and purest of all the knights, sat in Merlin's chair, the Holy Grail descended upon the Round Table in a flash and then was gone. When the knights swore to go on a quest for the Holy Grail, King Arthur gloomily predicted that the search would end in disaster for many of his knights because none was pure enough, save Galahad or Percivale, to see the holy vessel.

To Galahad the Grail appeared in all its splendor. Percivale, who followed him, also saw the holy sign. Sir Bors returned to King Arthur to report that he had viewed the Grail; but Lancelot had seen only a sign of it. Some of the other knights never returned to the Round Table from their perilous quest.

PELLEAS AND ETTARRE

Pelleas had given Ettarre a trophy he had won in a tournament, but she, scorning the young knight, barred him from her court. Gawain, meeting Pelleas in his despair, offered to help him. After telling the knight to hide in the forest, Gawain went to Ettarre and told her he had killed Pelleas. As the days passed, Pelleas became impatient. One night, stealing into the castle, he found Gawain and Ettarre sleeping together and placed his naked sword across the throats of the sleeping lovers. Then in a mad rage he rode through the forest until he met Percivale, who accidentally revealed to Pelleas the scandal about Lancelot and Guinevere. Disillusioned, the young knight returned to the Round Table, where his rude manner to the queen foreshadowed evil to Lancelot and Guinevere. Sir Modred saw that the ruin of the Round Table was near at hand.

THE LAST TOURNAMENT

To a tournament at Camelot came Tristram, who had left his bride, Isolt of the white hands. Her name was the same as that of his beloved, Isolt, the wife of King Mark of Cornwall. Lancelot, laboring under the guilt of his sinful love for Guinevere, decided to fight with the similarly guilty Tristram, who won the tournament. Tristram then went to Isolt of Cornwall. King Mark was away on a hunting trip. He returned unexpectedly, found the lovers together, and killed Tristram.

In the north a knight rebelled against King Arthur's rule and charged that the Round Table was a thing of falseness and guilt where harlots and adulterers lived disguised as ladies and knights. King Arthur rode to quell the revolt and the guilty man was killed; but King Arthur was heavy in heart when he returned to Camelot.

GUINEVERE

Fearing exposure of her love for Lancelot, Guinevere asked him to leave Camelot. On the night of their fare-

well Modred trapped the lovers together, and Guinevere, feeling that she was shamed forever, went to Almesbury and took refuge in a nunnery. There she recalled how Lancelot had brought her from her father's home to marry Arthur, how she had thought Arthur cold and had fallen in love with the courtly, gay Lancelot.

King Arthur went to Almesbury. To Guinevere he spoke of his pride in the marvelous truths which the Round Table had upheld, and which Guinevere had inspired. Now all was lost, but he forgave Guinevere before he went off to fight against Modred and his traitor knights.

Filled with remorse, Guinevere asked the nuns to accept her in their order. There she gave her services until they made her abbess. After three years in that rank she died.

THE PASSING OF ARTHUR

In Modred's revolt King Arthur was

wounded. As he lay dying he told Sir Bedivere to cast the sword Excalibur into the lake. When Bedivere finally brought to King Arthur the tale that amid flashing and strange sights an arm reached out from the lake to receive the sword, King Arthur knew that Bedivere had truly sent Excalibur back to the Lady of the Lake. Next King Arthur told Bedivere to carry him to the shore. There three maidens came in a barge to take King Arthur away. As Bedivere stood weeping, King Arthur assured him that the old order of the Round Table must pass to give way to something new.

So King Arthur passed, in the manner of his legendary beginning, back across the waters to Avalon, but many men believed that some day he would return to his people in their need. Bedivere watched on the shore until the wintry dawn broke bringing a new year.

IF WINTER COMES

Type of work: Novel

Author: A. S. M. Hutchinson (1879-)

Type of plot: Social criticism

Time of plot: 1912-1919

Locale: Southern England

First published: 1920

Principal characters:

MARK SABRE, an idealist

MABEL SABRE, his wife

LADY NONA TYBAR, a friend

MR. FORTUNE, Mark's employer

MR. TWYNING, a business associate

HAROLD TWYNING, Twyning's son

EFFIE BRIGHT, Sabre's friend

Critique:

The very least that can be said about *If Winter Comes* is that it is a beautiful and heart-warming novel. It is the story of a man who loved all humanity, but who was persecuted and betrayed by those who did not understand him. Although the book makes no pretensions to great literature, it is a perennial favorite among all classes of readers.

The Story:

Most of his friends thought Mark Sabre a queer sort, in spite of the normal life he led. He was married to a girl of his own class and he worked in the very respectable firm of Fortune, East, and Sabre, suppliers for the best churches and schools in England. It was his attitude toward life that seemed queer. He had no definite convictions about anything, and he could always see both sides of any controversy. He hated the restrictions that convention placed on people, but at the same time he believed that conventions were based on sound principles. Mabel Sabre, one of the most conventional women alive, was totally unable to understand anything her husband tried to discuss with her.

The only person who understood him well was Lady Nona Tybar, with whom Sabre had once been in love. Nona's

husband, Lord Tybar, was a charming man, but completely without moral principles. When he flaunted other women in Nona's face, she turned to Sabre for comfort in his friendship, but Mabel, Sabre's wife, could not understand their friendship any better than she could understand anything else about her husband. After five years of marriage Mabel and Sabre were living almost as strangers under one roof. Mark Sabre's employer, Mr. Fortune, and his business associate Mr. Twyning, despised him because they did not understand him, and so Sabre felt that he lived only as he bicycled between his home and his office, for then he could know himself as he really was. Sabre felt that there was a mystery to life which he could unlock if he found the right key. And his life was almost dedicated to finding that key.

In addition to Nona, Sabre had three friends with whom he liked to spend his time. They were his neighbors, Mr. Fergus and old Mrs. Perch and her son. When the war came, young Perch wanted to enlist, but he could not leave his invalid mother alone. Sabre knew that Effie Bright, daughter of an employee at his office, wanted a position as a companion, and he arranged to have her stay with Mrs. Perch after her son

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went to the army. Young Perch was killed, and when his mother received the news she died too. Shortly after the old lady's death, Sabre himself joined the army. Because Mabel did not want to stay alone, she employed Effie to stay with her. However, she treated Effie as a servant.

Lord Tybar was a hero in the war, winning the Victoria Cross before he was killed. Nona went to France after her husband's death and drove an ambulance for the rest of the war years. When Sabre came home on leave, Mabel discharged Effie. She said that the girl was impertinent and unreliable.

Late in 1917, Sabre was wounded and sent home to stay. Mabel took no more interest in him than she had before, until the day she received a letter from Effie. Effie begged to come back to the Sabres. She now had an illegitimate child and no one, including her father, would take her in. Mabel was righteously angry at the proposal, and when Sabre tried to defend the girl she began to suspect that he might have a reason to help Effie. Before they reached a decision Effie, having no other place to go, arrived with her baby. When Sabre insisted that she stay, Mabel left, declaring she would not return until the girl and her baby had gone. Mr. Fortune and Mr. Twynning, who had been made a partner in the firm, would not allow Sabre to return to the firm unless he sent Effie away. They feared scandal would hurt their business. But Sabre would not be forced to do what he felt would be an injustice and a sin. For he had found the key to the puzzle; he knew that the solution to the mystery of the world is simply that God is love. Love for one's fellow men could set the world right again. He loved Effie as he loved all mankind, as he loved even his wife and the others who hated him.

But keeping Effie in the face of criticism brought only disaster to him and to the girl. Mabel sued for divorce on grounds of adultery, naming Effie. Sabre

was away from his home when the papers were served, and before he could quite comprehend that his wife could believe such a foul thing he was arrested. Effie had taken poison, first killing her baby. She had learned of Mabel's suit and thought she could help Sabre best by committing suicide. Sabre's enemies were not satisfied. He was taken to court and accused of being responsible for her death. Effie's father, Mabel, and Mr. Twynning all claimed that he was the father of Effie's baby and that he had bought the poison which she drank. It was proved that he could have been the father of the child. Only one voice was raised in his defense. Nona returned from France and appeared at the trial. But there was little she could do.

The verdict made Sabre responsible for Effie's suicide. Sabre went home, but he would not allow Nona to go with him. In his house he found a letter from Effie. In it she told him that she was taking her life and that of her baby because she had caused him so much trouble. She also named the father of her baby; it was Harold Twynning, the son of Sabre's enemy. The boy had been afraid of his father's anger and had not claimed his responsibility.

Enraged, Sabre went to his old office prepared to kill Mr. Twynning. But when he reached the office, he learned that his enemy had just received word of Harold's death in battle. Sabre dropped Effie's letter in the fire and offered his sympathy to the man mainly responsible for ruining him. Then he went into his old office and collapsed from a cerebral hemorrhage. Nona found him there and took him home. For many months he could remember nothing that had happened to him, but gradually he began to piece together the sordid, tragic story. He learned that Mabel had secured her divorce and remarried. He learned to know Nona again, but he asked her to go away because he had accepted disgrace rather than reveal the story of Effie's letter. Nona refused to leave him.

and after a year they were married. Sabre knew then that he had really found the key to the mystery of existence in that dark season of life before winter gives way to spring.

THE ILIAD

Type of work: Poem

Author: Homer (c. ninth century B. C.)

Type of plot: Heroic epic

Time of plot: Trojan War

Locale: Troy

First transcribed: Sixth century B. C.

Principal characters:

PRIAM, King of Troy

HECTOR, a Trojan warrior, Priam's son

HELEN OF TROY

PARIS, Hector's brother and Helen's lover

MENELAUS, Helen's husband

AGAMEMNON, Menelaus' brother

ACHILLES, a Greek warrior

PATROCLUS, Achilles' friend

Critique:

Homer has been hailed as the father of all poetry, and the *Iliad* has survived as a masterpiece for all time. The *Iliad*, within a three-day period of the Trojan wars, tells the story of the wrath of Achilles against King Agamemnon. The battle episodes reveal the true characters of the warriors, their strength and their weaknesses. These figures step out of unrecorded history as human beings, not of one era, but of all eras and for all time.

The Story:

The Greeks were camped outside the walls of Troy, in the tenth year of their siege on that city. Agamemnon, king of the Achaians, wanted the maid, Briseis, for his own, but she was possessed by Achilles, the son of Zeus. When Achilles was forced to give up the maid, he withdrew angrily from the battle and returned to his ship. But he won from Zeus the promise that the wrong which he was enduring would be revenged on Agamemnon.

That evening Zeus sent a messenger to the Greek king to convey to him in a dream an order to rise and marshal his Achaian forces against the walls of Troy. When the king awoke, he called all his warriors to him and ordered them to prepare for battle. All night long the men armed themselves in battle array,

making ready their horses and their ships. The gods appeared on earth in the disguise of warriors, some siding with the Greeks, some hastening to warn the Trojans. With the army mustered, Agamemnon began the march from the camp to the walls of the city, while all the country around was set on fire. Only Achilles and his men remained behind, determined not to fight on the side of Agamemnon.

The Trojan army came from the gates of the city ready to combat the Greeks. Then Paris, son of King Priam and Helen's lover, stood out from the ranks and suggested that he and Menelaus settle the battle in a fight between them, the winner to take Helen and all her possessions, and friendship to be declared between the warring nations. Menelaus agreed to these words of his rival, and before the warriors of both sides, and under the eyes of Helen, who had been summoned to witness the scene from the walls of Troy, he and Paris began to battle. Menelaus was the mightier warrior. As he was about to pierce his enemy, the goddess Aphrodite, who loved Paris, swooped down from the air and carried him off to his chamber. She summoned Helen there to minister to her wounded lord. Then the victory was declared for Menelaus.

In the heavens the gods who favored

the Trojans were much disturbed by this decision. Athena appeared on earth to Trojan Pandarus and told him to seek out Menelaus and kill him. He shot an arrow at the unsuspecting king, but the goddess watching over Menelaus deflected the arrow so that it only wounded him. When Agamemnon saw that treacherous deed, he revoked his vows of peace and exhorted the Greeks once more to battle. Many Trojans and many Greeks lost their lives that day, because of the foolhardiness of Pandarus.

Meanwhile Hector, son of King Priam, had returned to the city to bid farewell to Andromache, his wife, and to his child, for he feared he might not return from that day's battle. He rebuked Paris for remaining in his chambers with Helen when his countrymen were dying because of his misdeeds. While Paris made ready for battle, Hector said goodbye to Andromache, prophesying that Troy would be defeated, himself killed, and Andromache taken captive. Then Paris joined him and they went together into the battle.

When evening came the Greeks and the Trojans retired to their camps. Agamemnon instructed his men to build a huge bulwark around the camp and in front of the ships, for fear the enemy would press their attack too close. Zeus then remembered his promise to Achilles to avenge the wrong done to him by Agamemnon. He summoned all the gods and forbade them to take part in the war. The victory was to go to the Trojans.

The next day Hector and the Trojans swept through the fields slaughtering the Greeks. Hera, the wife of Zeus, and many of the other goddesses could not be content to watch the defeat of their mortal friends. But when they attempted to intervene, Zeus sent down his messengers to warn them to desist.

Fearing his armies would be destroyed before Achilles would relent, Agamemnon sent Odysseus to Achilles and begged the hero to accept gifts and be pac-

ified. But Achilles, still wrathful, threatened to sail for home at the break of day. Agamemnon was troubled by the proud refusal of Achilles. That night he stole to the camp of the wise man, Nestor, to ask his help in a plan to defeat the Trojans. Nestor told him to awaken all the great warriors and summon them to a council. It was decided that two warriors should steal into the Trojan camp to determine its strength and numbers. Diomedes and Odysseus volunteered. As they crept toward the camp, they captured and killed a Trojan spy. Then they themselves stole into the camp of the enemy, spied upon it, and as they left, took with them the horses of one of the kings.

The next day the Trojans pressed hard upon the Greeks with great slaughter. Both Diomedes and Odysseus were wounded and many warriors killed. Achilles watched the battle from his ship but made no move to take part in it. He sent his friend Patroclus to Nestor to learn how many had been wounded. The old man sent back a despairing answer, pleading that Achilles give up his anger and help his fellow Greeks. At last the Trojans broke through the walls of the enemy, and Hector was foremost in an attack upon the ships.

Meanwhile many of the gods plotted to aid the Greeks. Hera lulled Zeus to sleep, and Poseidon urged Agamemnon to resist the onrush of the Trojans. In the battle that day Hector was wounded by Aias, but as the Greeks were about to seize him and bear his body away the bravest of the Trojans surrounded their hero and covered him with their shields until he could be carried to safety.

When Zeus awakened and saw what had happened, his wrath was terrible, and he ordered Apollo to restore Hector to health. Once again the walls were breached and the Trojans stormed toward the ships, eager to fire them. Zeus inspired the Trojans with courage and weakened the Greeks with fear. But he determined that after the ships were set

afire he would no longer aid the Trojans but would allow the Greeks to have the final victory.

Patroclus went to his friend Achilles and again pleaded with him to return to the fight. Achilles, still angry, refused. Then Patroclus begged that he be allowed to wear the armor of Achilles so that the Greeks would believe their hero fought with them, and Achilles consented. Patroclus charged into the fight and fought bravely at the gates of the city. But there Hector mortally wounded Patroclus and stripped from his body the armor of Achilles.

All that day the battle raged over the body of Patroclus. Then a messenger carried to Achilles word of his friend's death. His sorrow was terrible, but he could not go unarmed into the fray to rescue the body of Patroclus.

The next morning his goddess mother, Thetis, brought him a new suit of armor from the forge of Hephaestus. Then Achilles decked himself in the glittering armor which the lame god of fire had prepared for him and strode forth to the beach. There he and Agamemnon were reconciled before the assembly of the Greeks, and he went out to battle with them. The whole plain was filled with men and horses, battling one another. Achilles in his vengeance pushed back the enemy to the banks of the River Xanthus, and so many were the bodies of the Trojans choking the river that at length the god of the river spoke to Achilles, ordering him to cease throwing

their bodies into his waters. Proud Achilles mocked him and sprang into the river to fight with the god. Feeling himself overpowered, he struggled out upon the banks, but still the wrathful god pursued him. Achilles then called on his mother to help him, and Thetis, with the aid of Hephaestus, quickly subdued the angry river god.

As Achilles drew near the walls of Troy, Hector girded on his armor. Amid the wailing of all the Trojan women he came from the gates to meet the Greek warrior. Not standing to meet Achilles in combat, he fled three times around the city walls before he turned to face Achilles' fatal spear. Then Achilles bound Hector's body to his chariot and dragged it to the ships, a prey for dogs and vultures.

In the Trojan city there was great grief for the dead hero. The aged King Priam resolved to drive in a chariot to the camp of Achilles and beg that the body of his son Hector be returned to him. The gods, too, asked Achilles to curb his wrath and restore the Trojan warrior to his own people, and so Achilles received King Priam with respect, granted his request, and agreed to a twelve-day truce that both sides might properly bury and mourn their dead. Achilles mourned for Patroclus as the body of his friend was laid upon the blazing funeral pyre. In the city the body of mighty Hector was also burned and his bones were buried beneath a great mound in the stricken city.

IMAGINARY CONVERSATIONS

Type of work: Dialogues

Author: Walter Savage Landor (1775-1864)

First published: 1824-1848

Landor once said, "Poetry was always my amusement, prose my study and business." When he was forty-five, after having devoted many years to poetic composition, he began the *Imaginary Conversations*, and in this work he found the form best suited to the peculiar aim and direction of his art. His poetry, although some of it attains a gem-like perfection, suffers by comparison with the work of his more famous contemporaries. While the major Romantic writers, with their emphasis on imagination, were bringing new life to poetry, Landor chose not to go beyond ideas that could be clearly grasped. Thus his poetry lacks the emotional appeal necessary to the highest attainment in this form. In prose writing, however, where clarity and restraint are more to be desired, Landor deserves consideration with the best of his age.

By the very nature of his character Landor was drawn for guidance and inspiration to the classical tradition. One side of his personality admired balance, moderation, and precision, qualities admirably displayed in his writing. The other side was irascible, impractical, and impulsive; these traits are revealed in some of his personal relationships. Like Mozart, Landor appears to have found in his restrained and faultless art a counterpoise to his external world of turbulence.

Landor was a true classicist, not a belated adherent of neo-classicism with its emphasis on rules over substance. He was rigorously trained in youth and continued his scholarly pursuits throughout his adult life. His knowledge was no mere surface phenomenon; he was so immersed in the ancients that he took on their characteristic habits of thought. Thus the volumes of the *Imaginary Conversations* not only make use of events and characters from the Greco-Roman

civilization, but are infused with classical ideals of clarity and precision in style and tough intellectualism in content.

The *Imaginary Conversations*, written in five series, are grouped into classical dialogues, dialogues of sovereigns and statesmen, dialogues of literary men, dialogues of famous women, and miscellaneous dialogues. The conversations, usually between two people, cover many centuries, ranging from the time of the Trojan War to Landor's own period, and they include people from many geographical areas. Many of the scenes are based on suggestions from history or mythology, but the actual remarks of the individuals are never used. Landor did not attempt to re-create a sense of the past by use of artificial or archaic language. He did, however, endeavor to represent faithfully the spirit of the age and the essential nature of the personage presented.

In the *Imaginary Conversations*, Landor was above all concerned with interpretation of character. While he displayed brilliant insights into human nature, his aim was not toward fully developed characters, but for abstractive idealizations. They are products not of observation directly reported but of observation, especially that gained from reading, filtered through a long process of reflection. Never are the predilections of the author—his sympathies and his aversions—far from the surface.

The manly, heroic character is depicted in many of the dialogues. Two examples of this type are found in "Marcellus and Hannibal." History records the death of Marcellus in the Second Punic War and the respect paid him by Hannibal. Landor created a scene in which Marcellus survived long enough to converse with the Carthaginian leader. When the wounded Marcellus was

brought to the camp, Hannibal made every effort to save his life and to make him comfortable. A contrast to Hannibal's chivalric behavior was provided by that of his ally, a Gallic chief who thought only of revenge and of glory to Gaul. Marcellus welcomed death as an escape from capture and politely declined Hannibal's request that Rome agree to a peace treaty. Although under great suffering, he avoided any outward expression of pain. In return for Hannibal's kindness, Marcellus presented him with a ring that might benefit him with the Romans, if his fortunes changed. As Marcellus was dying, the two men were more closely united by their common nobility and respect for nobility in others than were they divided by the exigencies of war.

Women of praiseworthy character are depicted in several of the conversations. In "Lady Lisle and Elizabeth Gaunt," Landor portrayed the remarkable idealism of two women who were condemned to death for sheltering adherents of Monmouth. They had acted through simple Christian charity. Confronted with a choice between the law of the king and the commandment of Jesus, they embraced the latter. Lady Lisle had no blame for the jury that under duress had convicted her. Elizabeth, serene about her own fate, felt sorrow for her companion. Betrayed by the very man she had concealed, she felt no anger toward him, but pitied him for his having to suffer a guilty conscience. Both viewed execution as the avenue to eternal bliss and wished that others might have their perfect serenity.

A more complex character study is found in "Oliver Cromwell and Walter Noble." Cromwell was controlled by conflicting emotions—ambition, pride, compassion, vindictiveness, humility, fear. In response to the practically irrefutable arguments of Noble against regicide, Cromwell constantly shifted position and even contradicted himself. As a last ref-

uge, he justified his proposed action as the carrying out of God's will.

Although Landor sometimes used crucial situations as settings for his conversations, he seldom revealed character in truly dramatic fashion. His dialogues, unlike Browning's monologues, do not have a close causal relationship between the stresses of the moment and the disclosures of the speaker. Nor do Landor's speakers often reveal their inner natures unwittingly. While Browning's works are subtle and require reading between the lines, Landor's are direct and leave little to implication. In the treatment of characters with whom he was unsympathetic, Landor used an irony that is unmistakable, even too obvious at times.

In some of the dialogues, especially the long discursive ones, the characters are not important in themselves, but serve as vehicles for the ideas of the author. Not a systematic philosopher nor a highly original thinker, Landor was alive to the whole range of man's thought, past and present. A wise and judicious man, he expressed his opinions felicitously.

Love of freedom is a leading theme in the *Imaginary Conversations*. Fighters for liberty, such as Washington and Kosciuszko, who combined modesty with valor, evoked Landor's highest admiration. Equally fervid was his detestation of tyrants, as expressed, for example, in "Peter the Great and Alexis," a dialogue in which Peter, having failed to make his son as brutal as he, callously orders the boy's execution. Landor believed in a republican form of government and opposed pure democracy because of the corruption, intemperance, and anti-intellectualism that such a system fostered. His expression of political ideas seldom went beyond a statement of general principles.

Landor was often critical of religious leaders and he showed his antipathy to fanaticism in such dialogues as "Mahomet and Sergius" and "Melancthon and

Calvin." Hypocrisy is attacked in other dialogues, such as "Fra Filippo Lippi and Pope Eugenius IV," which is, in part, a satire on the Pope, who makes an outward show of piety and displays great zeal in maintaining the forms of religion, but who is essentially a worldly and sensual man. Also, in this conversation, the Christian-spirited barbarians of Tunisia are, with heavy irony, contrasted with the barbaric Christians of Rome. Lander favored a simple religion that stayed close to its basic tenets. Believing in the limitation of human reason in such matters, he disliked dogmatism and theological quibbling.

His philosophy was influenced by Epicurus and by the Stoics. He believed in meditation, in detachment, in freedom from the ambition and envy of the world. These sentiments are expressed in "Epicurus, Leontion, and Ternissa." Feeling that man's happiness depends on his use of reason to overcome doubts and worries, in many of his character portrayals Lander revealed his belief in self-control, fortitude, sympathy, and humanitarianism.

A significant part of the *Imaginary Conversations* is devoted to literary criti-

cism. Classical standards were Lander's guide. He disapproved of unnecessary ornamentation in writing. "Never try to say things admirably, try only to say them plainly." "Whatever is rightly said, sounds rightly." But Lander was not a narrow classicist in his tastes; he admired a variety of authors, his favorites being Milton, Bacon, Shakespeare, Dante, and Pindar. Among his contemporaries he most respected Wordsworth and Southey.

Lander predicted that only a small, select group of people would prize his writings. He was correct. One reason for the failure of the *Imaginary Conversations* to attract a large audience is the fact that the dialogues lack direction and cohesive development. The absence of dramatic motivation and the presence of disconcerting gaps and shifts in argument create difficulties for the reader.

This weakness, which is a considerable one, has prevented the high merits of the *Imaginary Conversations* from being widely appreciated. The aphorisms scattered throughout the work are among the best in the language. The range of Lander's thought is impressive. His prose style is unexcelled in vigor and purity.

THE IMITATION OF CHRIST

Type of work: Religious meditations
Author: Thomas à Kempis (c. 1380-1471)
First transcribed: c. 1400

Although arguments have been brought forward through the centuries in an effort to show that Thomas à Kempis did not really write *The Imitation of Christ* (*Imitatio Christi*), evidence to the contrary has never been widely accepted and Thomas à Kempis is usually regarded as the author of the famous work. Aside from the Bible, *The Imitation of Christ* is undoubtedly the most famous religious work of the Christian world, having been translated into more than fifty languages and printed in more than six thousand editions. Widely known in manuscript, it was being circulated as early as 1420. Its first publication in English was in 1696. The original language of *The Imitation of Christ* was Latin, not the classical Latin of Rome, but medieval Latin considerably changed from the language of Cicero and Vergil. Many later writers have praised it. Fontenelle said it was the finest piece of writing ever done by man. John Wesley thought so highly of it that he published an English translation under the title *The Christian's Pattern* (1735). Matthew Arnold thought that it was, next to the Bible, the most eloquent expression of the Christian spirit ever penned.

The substance of *The Imitation of Christ* is that God is all and man is nothing, that from God flows the eternal Truth which man must seek, and that by imitating the spirit and actions of Christ man may be helped to achieve a state of grace with God. But as many writers have pointed out, the greatness of Thomas à Kempis' book does not lie in any originality, for there is little that is new in the matter of the work. It is the expression of a spirit that makes *The Imitation of Christ* a piece of great religious literature. Traceable are most of the strands of Christian philosophy and theol-

ogy of the time, including those which Christians took over, at least in part, from the great pagan thinkers of Greece and Rome. The book has sometimes been described as a mosaic of matter and ideas taken from the early and medieval Christian mystics, the Bible, and writings of the Church fathers. Borrowings from St. Bernard, St. Gregory, St. Ambrose, St. Thomas Aquinas, Plato, Aristotle, Seneca, and even Ovid can be found within the pages of *The Imitation of Christ*, each contributing in a way to the spirit of Christian example. No reader can ever miss, even within a few pages, the eloquence and sincerity of the author. The religious feeling has been expressed so ardently that it is unmistakably a call to the reader to heed the call of Christ and to follow in His steps.

Although he calls the reader to a Christian, hence otherworldly, life, Thomas à Kempis is eminently practical in his insights into human beings, their motivations, and their psychology. More than once the author points out that virtue is only to be claimed by those who have been tempted and have proved themselves equal to denying worldly vanities and other devil's snares in order to remain in act, thought, and spirit a follower of Christ's doctrines and example. Thomas à Kempis also realized that established custom is not easily relinquished by the individual or the community and is thus always a means of keeping one from a Christian life. Thomas certainly was not a man to truckle to the moment; relativism and Christianity could not go hand in hand in his philosophy. Though strict in his admonitions that there was no worldly good, nor any love of man, which could be sufficient reason for doing evil, he admitted that for the help of the suffering, or for a better work, a good work

might sometimes be postponed.

The palpable faith of Thomas in philosophical idealism is constantly before the reader. There may be doubt, however, as to whether this idealism is entirely Christian or whether there is a direct influence from Plato or the later neoplatonists of Alexandria. Though the author's faith in the ideal of God is a mystic belief, intuitive in nature, with little of the rational core of thought behind it upon which Plato insisted, Thomas à Kempis, like Plato, believes that the real world, the world of ideality, is the only true world. But in Thomas' case the method by which Truth is achieved is not through reason; rather, the immediate source is grace acquired through the sacraments of the Church, and through revelation acquired by abstinence from worldly matters, the application of prayer, and the use of contemplation. In answer to his own rhetorical question as to how the Christian saints became so perfect, Thomas points out the fact that their perfection lay in their contemplation of divinity. The greatness of the saints, he adds, came from the fact that they steadfastly sought to abstain from all worldly considerations and to cling with their whole hearts to God and thoughts of Him.

The power of God is, for Thomas à Kempis, in divine love, a good above all others which makes every burden light and equalizes all opportunity. He wrote:

Love is swift, sincere, pious, pleasant, gentle, strong, patient, faithful, prudent, long-suffering, manly, and never seeking her own; for wheresoever a man seeketh his own, there he falleth from love. Love is circumspect, humble, and upright; not weak, not fickle, nor intent on vain things; sober, chaste, steadfast, quiet, and guarded in all senses. Love is subject and obedient to all that are in authority, vile and lowly in its own sight, devout and grateful towards God, faithful and always trusting in Him even when God hideth His face, for without sorrow we cannot live in love.

The pious author suggests in *The Imitation of Christ* that there were four rules for the accomplishment of peace and true liberty: that we should try to do another's will rather than our own, that we should seek always to have less than more, that we should seek the lowest place, and that we should wish and pray always to fulfill the will of God.

The Imitation of Christ was arranged in four parts. Book I deals with "Admonitions Profitable for the Spiritual Life"; Book II, "Admonitions Concerning the Inward Life"; Book III, "On Inward Consolation"; Book IV, "Of the Sacrament of the Altar." The last, a kind of manual for the devout, gives instruction, advice, and guidance on preparing for the sacrament of communion. In the third book are many prayers noted for their eloquence and sincerity of devotion. The last paragraph of a prayer for the spirit of devotion is one of the best examples:

How can I bear this miserable life unless Thy mercy and grace strengthen me? Turn not away Thy face from me, delay not Thy visitation. Withdraw not Thou Thy comfort from me, lest my soul 'gasp after Thee as a thirsty land.' Lord, teach me to do Thy will, teach me to walk humbly and uprightly before Thee, for Thou art my wisdom, who knowest me in truth, and knewest me before the world was made and before I was born into the world.

Although a monk, devoted to his order, his vocation, and God's service through most of his life, Thomas à Kempis was gifted with a keen insight into the world and what it can do to men. He inculcated submission to divine will and recognized at the same time that most men would have difficulty in making such submission. He advocated an ascetic, otherworldly life and point of view, and yet he also recognized the worth of practical goodness. The rules and suggestions he wrote in *The Imitation of Christ* are clear-sighted; the analysis is keen; the tone is humane. The seriousness of its

message, the sincerity of its tone, and the
humility and compassion of its author
make understandable the place that this

great devotional work has held in the
hearts of men for generations.

THE IMPORTANCE OF BEING EARNEST

Type of work: Drama

Author: Oscar Wilde (1856-1900)

Type of plot: Comedy of manners

Time of plot: Late nineteenth century

Locale: London and Hertfordshire

First presented: 1895

Principal characters:

ALGERNON MONCRIEFF (ALGY), a man about town

LADY AUGUSTA BRACKNELL, his aunt

GWENDOLEN FAIRFAX, her daughter

JACK WORTHING, in love with Gwendolen

CECILY CARDEW, his ward

MISS LETITIA PRISM, Cecily's governess

THE REVEREND CANON CHASUBLE, D.D.

Critique:

This play is built on a pun and the plot turns on a misunderstanding over the name Ernest. The theme is an attack on *earnestness*, that is, the Victorian solemnity of a false seriousness which results in priggishness, hypocrisy, and so-called piety. Unlike Shaw, who used his conventional plots to reinforce his iconoclastic ideas, Wilde used his wit as an ironic counterpoint to the absurdity of the action.

The Story:

Algernon Moncrieff, nephew of the aristocratic Lady Bracknell, was compelled by necessity to live a more or less double life, or he would have been completely at the mercy of his Aunt Augusta. To escape from her incredibly dull dinner parties, he had emulated that lady's husband by inventing a wholly fictitious friend named Bunbury, whose precarious state of health required Algy's absence from London whenever his aunt summoned him to attendance.

Algy's friend, Jack Worthing, was also forced by circumstances into a similar subterfuge for quite a different reason. He had under his care a young ward named Cecily Cardew, who lived at Jack's country place in Hertfordshire under the admirable tutelage of a stern governess, Miss Prism. Jack thought it necessary to preserve a high moral tone in the presence of Cecily and her governess. To escape

from this atmosphere of restraint, he invented an imaginary brother named Ernest, who was supposed to be quite a reprobate, and whose name and general mode of behavior Jack took over during his frequent trips to London.

To complicate matters, Jack had fallen in love with Gwendolen Fairfax, the daughter of Algy's aunt, Lady Bracknell. Moreover, Gwendolen had fallen in love with him, particularly with his name, Ernest, of which she was very fond. When Lady Bracknell learned "Ernest's" intentions toward Gwendolen, she naturally wanted to know something of his family history. But since "Ernest" could supply nothing more definite than the fact that he had been found in a leather bag at the Victoria Railway Station, and that his true parentage was quite unknown, Lady Bracknell refused to consider his marriage to her daughter.

Jack realized that the time had come to put an end to Ernest. He even went so far as to appear at the manor house in Hertfordshire in deep mourning for his brother Ernest. But his friend Algy, "Bunburying" as usual, had preceded him, posing as Ernest. Cecily took an immediate interest in Algy, the supposed brother of her guardian. When Jack and Algy came face to face, Jack promptly announced that his brother Ernest had been unexpectedly called back to London and was leaving at once. But Algy, having

allen in love with Cecily, refused to leave. Cecily, in turn, confessed that it had always been her dream to love someone whose name was Ernest.

Algy, realizing that his hopes of marrying Cecily depended on his name, decided to have himself rechristened Ernest, and to that effect he called upon the local clergyman, the Reverend Canon Chasuble, D.D. But Jack had preceded him with a like request. Dr. Chasuble had in engagement for two christenings at five-thirty that afternoon.

In the meantime Gwendolen arrived at the manor house. Because of the mix up in names, both Gwendolen and Cecily believed that they were in love with the same man, the non-existent Ernest.

When Jack and Algy appeared together, the real identities of the two pretenders were established. Both girls became furious. At first Jack and Algy upbraided each other for their mutual duplicity, but they finally settled down to tea and consoled themselves by vying with one another to see who could eat the last muffin on the plate. Cecily and Gwendolen at last decided to forgive their suitors, after Algy had admitted that the purpose of his deception was to meet Cecily, and Jack maintained that his imaginary brother was an excuse to go to London to see Gwendolen. Both girls agreed that in matters of grave importance—such as marriage—style and not sincerity was the vital thing.

Lady Bracknell, arriving in search of her daughter, discovered her nephew engaged to Cecily. Afraid that the girl, like

her guardian, might possibly have only railway station antecedents, Lady Bracknell demanded to know Cecily's origin. She was informed that Cecily was the granddaughter of a very wealthy man and the heiress to one hundred and thirty thousand pounds. When she willingly gave her consent to the marriage, Jack refused to allow the match, pointing out that Cecily could not marry without his consent until she came of age, and that according to her grandfather's will she would not come of age until she was thirty-five. However, he said he would give his consent the moment Lady Bracknell approved of his marriage to Gwendolen.

There were, however, some objections to Jack as a suitable husband for Gwendolen, the main one being the question of his parentage. But the mystery was cleared up to Lady Bracknell's satisfaction by the revelation that Miss Letitia Prism, Cecily's governess, was the nurse who had left Lord Bracknell's house with a perambulator containing a male infant which she had placed in a leather handbag and left in the cloakroom of the Victoria Station. The infant was the son of Lady Bracknell's sister, a circumstance which made Jack Algy's older brother. Jack's Christian name still had to be determined. It turned out to be—Ernest. The Reverend Chasuble was relieved of his two christenings that afternoon, and Gwendolen was happy that she was actually going to marry a man named Ernest.

IN DUBIOUS BATTLE

Type of work: Novel

Author: John Steinbeck (1902-)

Type of plot: Social criticism

Time of plot: The 1930's

Locale: California

First published: 1936

Principal characters:

MAC, a Communist labor organizer

JIM NOLAN, his assistant and friend

LONDON, leader of the fruit pickers

DOC BURTON, a friend of the strikers

AL TOWNSEND, a man sympathetic to the strikers

Critique:

With the possible exception of *The Grapes of Wrath*, *In Dubious Battle* is the most successful proletarian novel yet written in the United States. More sharply focused than the former, and more vivid in its characterizations, its effect is probably more forceful. Although the story springs directly from the clash of social and economic forces during the early part of the depression decade, it remains considerably more than a propaganda piece. An intensely vital narrative, exhibiting both the social awareness and artistic craftsmanship of the author, this book stands among the best of Steinbeck's novels.

The Story:

Jim Nolan's father was a workingman driven to his death by the blows of police clubs and pistol butts. As a youngster Jim witnessed both his father's courage and his despair; he saw his mother lose even her religious faith as poverty and starvation overwhelmed the family.

Older, but still keenly remembering his youth, with the scars of brutality and starvation deeply embedded in his heart, Jim Nolan became a member of the Communist Party. He was assigned to work with Mac, an able, experienced organizer. Together they became fruit pickers, at a time when the fruit growers had cut

wages even lower than the workers had thought possible. A strike was brewing and Mac and Jim determined to hurry it along and to direct its course.

Luck was with them. Shortly after their arrival at the camp of the workers, Mac, by giving the impression that he was a doctor, delivered Lisa, daughter of the camp leader, of a baby. Word of his accomplishment spread throughout the area. After Mac and Jim became friendly with London, leader of the camp, and the other workers, they persuaded the fruit pickers to organize and to strike for higher wages and better living conditions. This was not easy to do. As usual, the orchard owners had made effective use of Communism as a bogey. Furthermore, the vigilantes were a constant menace, not to mention deputies, troops, and strikebreakers, all hirelings of the fruit growers. In addition, the authorities could always close down the camp by maintaining that it violated the sanitation laws and was a menace to public health. There was also the problem of money and food; the poor migrant workers desperately needed work to supply their daily necessities.

But at last a strike was called. On the night that the strikers were to sneak out to meet the strikebreakers called in by the owners, Mac and Jim were ambushed

vigilantes. They succeeded in escaping, but Jim was shot in the arm. Word of their plan for the next morning had leaked out, and they suspected that a stool pylon was in their midst. Nevertheless, the next day they marched out to meet the strikebreakers at the railroad station, and to implore them not to fight against their fellow workers.

Although the police had assembled in force, they seemed afraid of the strikers. During the encounter, Joy, an old and crippled comrade, was shot and killed. The strikers carried the body back to the camp, and over the body of their comrade Mac delivered a fiery and eloquent speech, exhorting the strikers to carry on and to fight to the finish. This action proved to be the best of all possible spurs for bringing the workers together, and the strikers were aroused to carry on the struggle even more fiercely.

Luck was with them in other ways. They had persuaded the father of Al Townsend, who owned a lunch cart and gave handouts to Party members, to allow them to camp on his farm, after they promised him that his crop would be protected and that his property would be protected. Doc Burton, a philosopher and skeptic, took charge of the sanitation, thus protecting the camp against the health inspectors. Dick, a handsome comrade, used his charms on women in order to get money and food for the strikers.

Meanwhile the owners tried everything to break up the strike. They attempted to intimidate the workers, to divide them, to bribe London, but all their efforts failed. Then another problem arose. The owners had an article published in which it was stated that the county was feeding the strikers. The report was not true, but those who sympathized with the strikers believed it and stopped helping them together. Dick was getting far fewer re-

sults from his endeavors, and the situation became desperate.

Mac was often on the point of losing his head, of letting his anger get the best of him, so that the strategy of the strike was sometimes imperiled. By contrast, Jim grew more able, more hardened. He ignored the women of the camp who sought to lure him into their tents, and did not allow his feeling for Lisa to become anything more than a casual, friendly relationship. Thus he provided a sort of balance for his emotional comrades.

Conditions grew worse. The strikers had practically no money, no food. Dick finally managed to get a cow and some beans, but the food sufficed for only a few days. Meanwhile, Doc Burton had vanished. Without his help, the sick and the wounded could not be attended to, and the sanitation of the camp grew progressively worse. One night someone managed to outwit the guards and set a barn afire. The barn and an adjacent kennel housing some favorite pointers were totally destroyed. The next day the owner called in the sheriff to evict the strikers.

The strike seemed lost. The spirits of the men were at a very low ebb, and they gave signs of yielding. On the following night a boy came and told Jim and Mac that Doc Burton was lying wounded in a field. They rushed out, only to realize, when they were fired upon, that they had fallen into a trap. Mac called out a word of warning and fell to the ground. When he got up, after the firing had stopped, he called out to Jim. He got no answer. Jim was dead. By that time the shots had aroused the others and they came forward. Over the body of his comrade and friend, Mac made a strong and rousing speech, urging the workers to stick together, to fight on, and to win the strike.

IN THE WILDERNESS

Type of work: Novel

Author: Sigrid Undset (1882-1949)

Type of plot: Historical chronicle

Time of plot: Early fourteenth century

Locale: Norway

First published: 1927

Principal characters:

OLAV AUDUNSSON, master of Hestviken

EIRIK, his heir

CECILIA, Olav's daughter

BOTHILD ASGERSDATTER, Olav's foster daughter

LADY MÆRTA, Bothild's grandmother

TORHILD BJÖRNSDATTER, mother of Olav's son Björn

SIRA HALLEBJÖRN, a priest

Critique:

When Sigrid Undset was awarded the Nobel Prize for Literature in 1928, that award was made, according to the citation, "principally with regard to her powerful pictures of Northern life in medieval times." No one who has read *Kristin Lavransdatter* or *The Master of Hestviken* will deny the justice of that statement. Those not familiar with her novels must be prepared to find a writer who, while true to the life and spirit of a past age, pays little attention to the historical personages and actual events so necessary to the historical romancer. Madame Undset's stories of medieval life are so full-bodied and rich in detail that there is little need in her books for a parade of names and dates. *In the Wilderness*, the third volume of the Hestviken series, is the one exception to her usual practice, however, for the closing episode of this novel deals with the invasion of Norway by Duke Eirik of Sweden in 1308.

The Story:

Olav Audunsson had little desire to stay on at Hestviken through the summer following his wife's death, and when the sons of the English armorer in Oslo asked him to be shipmaster of their boat on a trading voyage to London it was plain that the idea pleased him. Eirik, Ingunn's

son by the Iclander, wanted also to go on the trip, but Olav told him nay—he must remain at Hestviken and be companion to little Cecilia, the daughter Ingunn had borne in her last years.

In England two adventures befell Olav. At evensong in the Dominican's church he saw a woman so much like dead Ingunn that for a moment his breath failed him. So like she was, and yet young enough to be his daughter. With her was a blind man, apparently her husband. Olav saw her again, at mass and evensong, and after a time they began to exchange glances and smiles. One night her serving-woman stopped him after the service and led him to a great house outside the walls. The strange woman was in the garden, her only dress a thin silk shift. For a moment Olav felt that he was about to clasp Ingunn again. Then he realized that she was only a wanton wife seeking sport with a stranger. Thrusting her from him, he ran away.

At another time he went with his shipmates to a famous shrine north of London. Separated from his companions, he wandered in the woods until he encountered some men beside a brook. That night they attacked him for his rich dress and jewels. While Olav fought with the robbers in

dark, he felt the battle-surge he had known in his outlawed youth. Later it came to him that he had been tempted to pleasures of the flesh and of violence, but that to lead him from the path of redemption he must follow to atone for the secret sinning of Teit, Eirik's father.

When Olav sailed home in late summer, he found Eirik grown taller and stronger for his age and Cecilia fairer than ever, with promise of great beauty. Solving that Liv, the slatternly serving-maid, was unfit to train the daughter of Hestviken, he wed Liv to Arnketil, his cousin, and sent the pair to live at Rundmyr, the farm he carried on for his father Björnsdatter, who had borne him out of wedlock two years before. One day he went across the fjord to Auken, where Torhild was living, to discuss his arrangement. Seeing his son and his father again, he was minded to ask the man to return and keep his house, but sadly put the thought out of his mind. After Liv and Arnketil moved to Rundmyr, the place began to have a bad reputation because of the dicing, wenching, and other things that went on there. At last Sira Hallbjörn, the priest, warned Olav to keep his father away from that thieves' den. For years Olav had been of two minds about Eirik. He wanted to like the boy whom he had claimed as his heir, yet he could not forgive Eirik's insolence and boasting. He realized that he should give more time to his training but shrank from that duty because of the old clash of wills between them. Urged to marry again, he wanted another wife beside him at table and bed. His problem was solved in part when his father Magnusson, an old friend, died in Auken after asking Olav to foster his daughter Bothild and provide for his other-in-law, Mæta Birgersdatter. Lady Mæta was grim and gaunt but capable. He never had Hestviken been better kept than it was under her charge. Cecilia and Bothild, close in age, lived as sisters. Lady Mæta dressed them well, and people said

that in the whole southland there were no fairer maids than those at Hestviken.

But Eirik set himself against Lady Mæta from the first, and Olav was always angry when he was drawn into their quarrels and forced to rebuke the boy for the sake of a stranger. In the winter of Eirik's sixteenth year they quarreled after Olav found him in rude sport with a serving-girl. That night Eirik left Hestviken without farewell. There was no report of him at Rundmyr or among Olav's distant kin, but at last word came that he was in Oslo, among the men-at-arms who served Sir Ragnvald Torvaldsson. Knowing Sir Ragnvald a gentle knight from whom Eirik would learn the skills of weapons and courtly ways, Olav was satisfied. He went to Oslo and gave the runaway money and a squire's gear. There was much kindness between them when they parted, Olav almost in envy for Eirik's youth.

Three years passed more quietly than any Olav had known since boyhood. Cecilia was his great delight, with little in her nature to recall her weak-willed, sickly mother. One night some men from another parish came to Hestviken. After the drinking in the hall one of the men tried to seize Bothild and Cecilia. Bothild was terrified, but Cecilia drew her knife and slashed at the man until the blade was red. Olav felt that she should have been the boy of the house.

Olav, beginning to grow restless, was often in the company of Sira Hallbjörn, a priestly lover of falconry and hunting. One night, while they supped at a wedding feast, Olav's ancient Viking ax, Kin-fetch, was brought. For a moment they saw in one another's eyes old pagan stirrings that neither could have spoken aloud. Riding home later that night, Olav went into the graveyard and called to Ingunn to arise. On another day he went to Auken, where he found Torhild married to Ketil, a young man on the farm. Olav asked her to send Björn, their son, to live with

him. She refused.

The snows lay deep that December when Duke Eirik crossed the border from Sweden to lead his troops against his father-in-law, King Haakon. Torhild brought word of the invasion to Hestviken one frosty dawn. After sending Cecilia, Bothild, and Lady Mæta to Auken for safety, Olav rode off to warn his neighbors. When the franklins tried to ambush the Swedes, they were routed by the mailed horsemen. Olav and Sira Hallbjörn were among the few who made their way to the manor at Sundrheim and there spent the Yule. Meanwhile the Swedes occupied Oslo and besieged Akershus, the

royal fortress. Olav was in that great fight at Åker church and at Frysja bridge, where there was hard fighting to keep Duke Eirik from taking the castle. Sira Hallbjörn was killed at the bridge, and in the press a crossbow-bolt shattered Olav's jaw.

Olav lay in fever for days. After Duke Eirik withdrew from the siege, a merchant took Olav into Oslo and cared for him there. One day he looked at himself in a mirror. His cheek was furrowed and scarred and his hair was gray. When he went back to Hestviken in the spring, Olav felt that he had become an old man.

INAZUMA-BYÔSHI

Type of work: Novel

Author: Santô Kyôden (1761-1816)

Type of plot: Feudal romance

Time of plot: Fifteenth century

Place: Japan

First published: 1806

Principal characters:

SASAKI SADAKUNI, feudal Lord of Yamato Province

SASAKI KATSURA, his first-born son, by his deceased first wife

SASAKI HANAGATA, his second son, by his present wife

KUMODE NO KATA (LADY SPIDER), his present wife, Hanagata's mother

ICHÔ NO MAE (LADY GINKGO), Katsura's wife

TSUKIWAKA (YOUNG-MOON), son of Katsura and Lady Ginkgo

FUWA DÔKEN (ROAD-DOG), steward to the House of Sasaki

FUWA BANZAEMON, Dôken's son

HASEBE UNROKU, a disloyal retainer

NAGOYA SABUROZAEMON, a loyal retainer

NAGOYA SANSABURÔ, his son

FUJINAMI (WISTERIA-WAVE), a dancing girl

SASARA SAMPACHIRÔ, a loyal retainer, also known as Namuemon

KURITARO (CHESTNUT-SON), his son

KAEDE (MAPLE), his daughter

YUASA MATAHEI, Fujinami's brother

UMEZU KAMON (GOOD-GATE), a recluse

SARUJIRO (MONKEY-SON), Sampachirô's servant

SHIKAZÔ (DEER), Sansaburô's servant

Style:

Using the central theme of rivalry for succession to a great feudal house, and the triumph of good over evil, right over wrong, Santô Kyôden took his materials from traditional *Kabuki* plays and wrote *Inazuma-byôshi* (*Trouble in the House*

Sasaki) with stage production obviously in mind. The scenes change rapidly, and the plot is complicated by the appearance of a large number of secondary characters who disrupt the unity of the story. Thus the principal theme tends to give way from the succession intrigues to a depiction of the feudal loyalty of a secondary character, Sasara Sampachirô. That this novel was soon produced on the *Kabuki* stage was a matter of course, and it was staged under various titles, the first being in Osaka in 1808, and in Tokyo in 1809. As a novel the work comprised a unit in itself, but Kyôden wrote a sequel, the *Honchô Sui-bodai Zenden*, which was published in 1809. This later work, making greater use of syllabic

meter, has little in connection with the original, and is thin in plot; but it carries the reader on through the author's sheer writing ability.

The Story:

During the mid-fifteenth century, under the shogunship of Ashikaga Yoshimasa, there lived a warrior lord by the name of Sasaki Sadakuni, lord of the Province of Yamato. He had two sons. One, twenty-five years old and named Katsura, was the son of Sadakuni's first wife; the other, twelve-year-old Hanagata, was the son of Sadakuni's second and present wife, Lady Spider. Katsura, a handsome young man, was taken into the luxurious and self-indulgent service of the shogun at Kyoto. There, at the instigation of one of Katsura's retainers, Fuwa Banzaemon, Katsura fell in love with a dancing girl, Wisteria-wave, and began to lead a life of pleasure.

A retainer of the House of Sasaki,

Nagoya Sansaburô, was sent to Kyoto to present a treasured painting to the shogun. Learning how matters stood with Katsura, he did his best to make the young lord mend his ways, but to no avail. Meanwhile, Banzaemon himself had been discovered to be in love with Wisteria-wave, and he was discharged from feudal service. Sansaburô was sent back to the Sasaki provincial headquarters. At the same time a loyal retainer, Sasara Sampachirô, killed Wisteria-wave and went into hiding. On the same night a disloyal retainer, Hasebe Unroku, stole the treasured painting and disappeared.

The next day Banzaemon's father, Road dog, steward to the House of Sasaki, arrived as Sadakuni's emissary, severely reprimanded Katsura for his dissolute ways, and discharged Katsura's retinue as being disloyal. Behind Road-dog's outwardly righteous actions lay a deeper plan, a plot to take over his lord's domain with the connivance of Governor General Hamana. Knowing Lady Spider's hope that her own son Hanagata would succeed to the lordship of Sasaki, Road-dog had joined forces with her. With the backing of an evil sorcerer, the two attempted to do away with Katsura's wife, Lady Ginkgo, and her son Young-moon, who were living in the Sasaki villa in Heguri, guarded by Sansaburô and his father, Nagoya Saburozaemon. Although their plot failed, Sadakuni was deceived and troops were dispatched against Lady Ginkgo and her young son.

In the meantime Banzaemon, who held a grudge against Sansaburô, killed Saburozaemon. Sansaburô placed Young-moon in the care of Young-moon's elderly nurse and helped them escape; he himself fought valiantly in defense of Lady Ginkgo, but in spite of his courage and efforts his lord's lady was abducted. He himself escaped into Kawachi Province.

The old woman in charge of Young-moon had met with difficulty in escaping with her charge. Young-moon was saved, however, by Sasara Sampachirô, who meanwhile had changed his name to

Namuemon, and was hidden in Tamba Province.

Namuemon was still haunted by the spirit of the dead Wisteria-wave whom he had killed for the sake of his lord; his son, Chestnut-son, became blind, and his daughter Maple was haunted by a serpent. When it was known that Namuemon was secretly watching Road-dog's movements with the idea of killing him, warriors were sent against Namuemon, who beheaded his own son and then, in order that Young-moon's life might be spared, identified the head as Young-moon's. Namuemon's daughter Maple sold herself for the painting. Namuemon, with his wife and Young-moon, sought refuge in Kawachi Province. Leaving the two in a place of safety, he himself set out to find his master Katsura and Katsura's wife, Lady Ginkgo.

Meanwhile, Lady Ginkgo, who had fallen into Road-dog's hands, was about to be murdered, but she was saved by a hero-recluse by the name of Umezu Good-gate. Katsura, who had become an itinerant Buddhist priest, was about to meet his death at a temple festival in Omi Province, when his life was saved by Monkey-son, Sansaburô's son who had become a street preacher. After his delivery Katsura was hidden in the home of Wisteria-wave's older brother, Yuasa Matahei, a painter living in Ôtsu. By chance, Namuemon was also staying there. Matahei, becoming aware that Namuemon was his own sister's murderer, was at the same time deeply impressed by the quality of Namuemon's loyalty. Matahei's wife confessed that six years ago she had attempted to hang herself because a ruffian had robbed her of twenty pieces of gold. At the time Namuemon had not only saved her from death but he had even given her twenty gold pieces to make up for her loss. Torn between revenge and gratitude, Matahei drew his sword, cut Namuemon's traveling hat in place of Namuemon's head, and offered the sundered hat to Wisteria-wave's departed but still vengeful

t. With past wrongs thus redressed, ahei repaid his gratitude by bringing uemon to Katsura. At that point be Unroku appeared on the scene was recognized by Matahei's wife he man who had robbed her six s before. Namuemon forced Unroku mmit suicide to expiate his sins.

faple, meanwhile, had joined a travel-theatrical troupe which had come to e parts. Namuemon, now revealed as pachirô, met his daughter, whose tion from serpents that always accompanied her had been healed by the ting she had so dearly bought. Matafor the first time, realized that he attained the inner secret which he striven for in his art—its magical er.

n the following day Katsura and his y left Ôtsu for Kawachi Province. acquired a book on military strategy tactics belonging to Good-gate, who saved Lady Ginkgo's life. Intending eek the assistance of the new govergeneral, Katsumoto, the party arrived Good-gate's secluded abode on Diad Mountain to find that Katsumoto already there in an attempt to perle Good-gate to accept the position of f of military strategy. It was also aled that Good-gate was related to sura by marriage. Katsura was reunited i Lady Ginkgo, who had been staying

there under Good-gate's protection. With the governor general's and Good-gate's backing, Katsura prepared to return to his home province of Yamato.

Meanwhile, in Kyoto, Sansaburô, accompanied by his faithful servant Deer, had been searching for Fuwa Banzaemon and his gang in the brothels of that city. Finally he found them and with the assistance of a courtesan and Good-gate, who had been a friend of his slain father Saburozaemon, Sansaburô achieved his revenge. Good-gate, appointed the governor general's deputy, received orders to go to the headquarters of the House of Sasaki. Requesting the attendance of Sadakuni's wife, Lady Spider, and his steward, Road-dog, as well, Good-gate told Lord Sasaki Sadakuni that Katsura had not only mended his former ways but had displayed great military valor. He requested Sadakuni to pardon his son and to name Katsura his heir and successor; Sadakuni would then retire in Katsura's favor as head of the clan. Good-gate also revealed Lady Spider's and Road-dog's plot to take over the House of Sasaki by conniving for the succession of the second-born, Lady Spider's son Hanagata. With Road-dog under arrest in a caged carriage, and his mission accomplished, Good-gate took his leave amid the low and reverent bows of the House of Sasaki.

INDEPENDENT PEOPLE

Type of work: Novel
Author: Halldór Laxness (1902-)
Type of plot: Social chronicle
Time of plot: Twentieth century
Locale: Iceland
First published: 1934-1935

Principal characters:

BJARTUR, a crofter
ROSA, his first wife
FINNA, his second wife
ASTA SOLLILJA, Rosa's daughter
GVENDUR, Bjartur's son
NONNI, his younger son
INGOLFUR ÁRNARSON, Asta's father

Critique:

Independent People is one of the few novels to give us a faithful and artistic picture of the essentially unrewarding life in bleak, small Iceland. In addition to the background, Laxness has written in a style and with a scope approaching the epic. We get some of the feeling of the traditions of the Vikings, and we see the old give way to the new. Only the hard, barren life of the crofter is unchanging, for the Icelander in the remoter sections of his country lives on about the plane of the primitive savage.

The Story:

After working for eighteen years for Bailiff Jon, Bjartur was at last able to buy, with a heavy mortgage, the croft called Winterhouses. Proud of his new status as a landowner and fiercely independent, Bjartur promptly renamed the place Summerhouses. It was a poor place, fit only for sheep grazing. The house, which Bjartur rebuilt, consisted of one room over the stable. The walls were of sod, and the roof was made of a few sheets of corrugated iron covered with turf. But it was his own place, and Bjartur was determined to be hired workman for no man and to put his trust in sheep.

For his wife he chose the twenty-six

year-old Rosa, a small sturdy girl with a cast in one eye, who had also been in service to the bailiff.

Rosa was disappointed in her house, and Bjartur was disappointed in Rosa. He soon found that she was far from innocent, and worse, she was already pregnant. He suspected, and was sure much later, that the man had been the bailiff's son, Ingolfur.

After a few months of marriage Bjartur left on a cold winter day to look for his sheep. Seeing a buck reindeer in the woods, he jumped on the animal's back and attempted to subdue him. But the reindeer was too strong and took off in mad flight for the river. With Bjartur still holding on, the animal swam downstream and finally landed on the other shore. Bjartur, nearly frozen to death, stayed to recuperate at a nearby croft.

He returned home after several days to find his wife dead from childbirth and a baby daughter still alive. Disregarding the parentage of the girl, he proudly named her Asta Sollilja. The bailiff's wife sent pauper Finna and her mother to look after Bjartur and the baby. Finna was nearly forty but strong and well preserved. To settle the problem of the child's care, Bjartur married her.

Each year Finna had another child,

ally stillborn. But after some years there were Helgi, Gvendur, and Nonni, their sister Asta. The croft was wadded, and the beds were all dirty and d with vermin, but the land was r of debt.

A southerner came to the croft one to ask permission to camp and hunt. e stranger delighted Asta, who was toward and uncouth but bursting with e. The stranger hardly noticed her, never, and each night he was gone it of the night. The reason for his t came out later, when the bailiff's ghter left the country in great haste. After little Helgi was lost on the moor, tie between Asta and Bjartur became er. When Finna died from poor diet l rapid childbearing, the father tried best to make life easier for the girl. refused to let Asta go to school, but did teach her much of the old Icelandic poetry.

Bjartur took Asta on his yearly trip own, where, after doing the shopping, y stayed overnight in a lodging-house country folk. To save money, father daughter both slept in the same . Asta was unhappy. The town ple had laughed at her homely hes, and the snores of the drunken ners in the nearby beds were terrify-

She snuggled closer to her father kissed him. He put his arms around , but to his horror found that she kissing him repeatedly. Abruptly rtur got up and went out for their se. Father and daughter left for home he rainy night.

Then a series of misfortunes, which Icelanders laid to a witch buried r Summerhouses, greatly reduced rtur's flock of sheep, and he went to n to work. Trying to meet his obligations to his children, Bjartur sent a olmaster to instruct Asta, Gvendur, Nonni during the winter. But Bjar's choice of teacher was unfortunate. er getting drunk one night the school-ter took Asta. When Bjartur came

home in the spring, Asta was pregnant. In his rage Bjartur cast out his daughter, who went gladly, full of romantic notions of her lover. She walked to his fine town house, which turned out to be a shack. There she learned that he had many children and that his wife was again pregnant.

Nonni, just before the World War, went to America to join his uncle. Only Gvendur and Bjartur were left, in addition to the old mother-in-law. The war boom raised the price of lambs and Bjartur prospered. He now had two cows and three horses. At the same time, a cooperative movement, with Ingolfur at its head, was organized. In the parish only Bjartur held out; he remained loyal to the merchants who had been gouging him for years.

Nonni sent two hundred dollars from America to pay for Gvendur's passage. In spite of his father's objections, Gvendur, who was seventeen and big and strong for his age, decided to emigrate. He put on his best clothes and went to town to take the coastal steamer. There he was admired because he was going to America. During the day and night Gvendur had to wait before his ship sailed, he met the bailiff's granddaughter. She took him riding on the moor, where they spent the night together. Hoping to win her love, Gvendur renounced his emigration and went back to Summerhouses.

In spite of the depression following the war, Bjartur resolved to build his new house. He went deeply into debt to buy great supplies of stone and timber. That year he got the walls and roof completed, but there were no doors and windows. Before he could finish the house, the mortgage was foreclosed and Summerhouses passed into the hands of the bank.

The only place left for the family was the mother-in-law's old croft, long since abandoned. During the moving Bjartur met Asta and was reconciled to her. Asta

had a second child by another man, and she was carrying a third. The family was complete again, except for Nonni.

Asta, like Bjartur, was independent. Ingolfur, now rich and a member of Parliament, had revealed to her that he was her father. His offer of support had been soundly rejected.

Bjartur fell in with some strikers who had struck against the government's low wages. For a while he was sympathetic with the men, who were, in a way, Communist led. Gvendur was even more

sympathetic. But they both rejected in principle the idea of collective action. They were independent farmers and herders.

So they moved to the wretched hovel far to the north, with only Blesi, their twenty-five-year-old horse, to do the hauling. By hard work they could continue their old way of life. They would have one room in a turf-covered hut. Their diet would be refuse fish. With luck they would be only a little less comfortable than savages in a jungle.

INDIAN SUMMER

e of work: Novel

ior: William Dean Howells (1837-1920)

e of plot: Domestic realism

e of plot: Shortly after the American Civil War

ile: Florence, Italy

ublished: 1886

Principal characters:

THEODORE COLVILLE, a middle-aged bachelor

MRS. LINA BOWEN, a middle-aged friend of Colville

IMOGENE GRAHAM, a girl chaperoned by Mrs. Bowen

EFFIE BOWEN, Mrs. Bowen's thirteen-year-old daughter

MR. MORTON, an admirer of Imogene Graham

ique:

Many readers will find echoes in this novel of *A Hazard of New Fortunes*

the novels Howells wrote featuring and Mrs. Basil March in their later years. In novels dealing with cultured people, Howells was considerably more successful at sympathetic characterization than he was in such novels as *The Rise of Silas Lapham*. That he was writing on the realm of Henry James, master of fiction featuring American characters in Europe, Howells was well aware, for he comments jokingly about his work in one passage of this novel. As for Howells is in this novel a master of realism of the commonplace. The details of life in the American colony in Florence at the time, the events of the Lenten carnival season, and the background of the city are set forth explicitly.

e Story:

Theodore Colville studied architecture as a young man and in order to continue his professional education he spent some months in Italy. While there he went out with two young women and fell in love with one of them. The girl rejected his suit. Soon afterward he went back to the United States at the request of his older brother, who had recently purchased a newspaper. Returning to America, Colville became the editor of his brother's paper and finally purchased it. He entered politics in his fortieth year. After his defeat he left his home

in Indiana and went at once again to Italy.

In Italy he tried to resume the study of architecture, but his interest was soon diverted by his meeting with Mrs. Bowen, who had been one of his companions in Italy years before, the one with whom he had not fallen in love. Mrs. Bowen, now a widow, invited Colville to visit at her home. When he went there, Colville met Mrs. Bowen's thirteen-year-old daughter Effie, who quickly became fond of him, and Imogene Graham, a twenty-year-old American woman whom Mrs. Bowen was chaperoning.

In company with Mrs. Bowen, Imogene Graham, and Effie Bowen, Mr. Colville spent a number of pleasant days and evenings. At first Imogene regarded him as an old man, since he was twice her age, but she soon realized that she enjoyed his company much more than that of many men her own age. In an effort to be companionable with her, Colville danced and went about socially as he had not done for many years. Mrs. Bowen also enjoyed Colville's company; the result was that they were together a great deal.

Mrs. Bowen chose carefully the places where she and her charges went. During the carnival season she permitted Colville to take them all to a masked ball. At the ball little Effie became ill and had to be taken home unexpectedly. As

a result, Imogene and Colville were together unchaperoned during much of the evening. At that time they began to realize their affection for each other.

Mrs. Bowen quickly realized that a love affair was developing. She also realized that no one, least of all herself, had expected it. She tactfully pointed out to Imogene the differences between the girl and a man so much older. When she said, rather less tactfully, that she thought Colville had been trying only to be amusing, the girl reported the conversation to Colville. Hurt, he went to Mrs. Bowen and talked with her, finally agreeing to her suggestion that for propriety's sake he leave Florence. Unfortunately, it was a weekend, and Colville, having insufficient funds to leave the city after settling his hotel bills, was forced to wait until the following Monday. By that time Imogene had decided that it was unfair to make him leave the city because of her. She requested that he stay. He decided to do so.

A few days later Colville and Imogene met accidentally in a public park. Quickly coming to an agreement that they loved one another, they went back to Mrs. Bowen's residence and told her that they had decided to be married. Mrs. Bowen, as Imogene's chaperone, told them she would be forced to write immediately to the girl's parents to inform them of this recent development. The lovers, agreeing to her plan, also promised to say nothing about an official engagement until they heard from America. Imogene warned her chaperone, however, that she would marry Colville, even without her parents' consent.

While they were awaiting word from America, a young minister named Morton, also in love with Imogene, returned to Florence to pay her court. Both Colville and Mrs. Bowen wished to let the young man know the state of affairs, but the girl refused to permit them to tell Mr. Morton of her engagement. To make the situation appear normal, the four—

Mrs. Bowen, Mr. Morton, Imogene, and Colville—went about together. Finally word came from Imogene's parents. Her mother had decided to sail for Europe, to see Colville for herself before giving her decision.

During the intervening days before Mrs. Graham's arrival, the four people went on an excursion to Fiesole to see the Etruscan ruins there. At one interval Colville and the young minister walked a short distance beside the carriage. While they were doing so, a peasant driving a band of sheep came over the brow of a hill. The horses, frightened at the sight of the sheep, began to back the carriage dangerously close to a precipitous drop at the side of the road. The two men rescued the women from the carriage. While Mr. Morton was taking Imogene from the vehicle, Colville ran to the horses' heads in an attempt to hold them. Unable to do so, and with his hand caught in the curb strap, he was dragged with the team when the carriage plunged over the edge of the road.

For two weeks Colville lay very ill. When he was finally able to have visitors, Imogene's mother came to see him. She told him that she was taking her daughter to America immediately, even though she felt that Colville had acted as a gentleman in the entire affair. She then gave her reason for preventing the marriage. Her daughter, she said, was not really in love with Colville, although she thought too much of him to break the engagement. The shock was a great one to Colville, but he immediately saw that the girl's departure was the only answer to the problems that the situation had developed. After her mother left, Imogene herself came into the sickroom and bade Colville a hasty goodbye.

Some time later Mrs. Bowen and Colville talked over the affair. During the conversation they both admitted their love for each other. Mrs. Bowen refused to marry Colville, however, because of the embarrassing position in which she

had been placed during his affair with Imogene. She had hated herself the whole time she tried to prevent the affair because, although she hoped she could see the situation objectively, she had always feared that her actions and thinking had been colored by her feeling for Colville.

Little Effie Bowen, having formed a very strong attachment for Colville, refused to hear of his departure. Within a few months, under the influence of their mutual love and Effie's attitude to-

ward her mother's suitor, Mrs. Bowen was reconciled to a marriage. They were married quietly and then moved to Rome, where no one who knew them could spread gossip about the affair with Imogene. Not long after their marriage they heard that Mr. Morton, who had been deeply in love with Imogene, had been appointed to a church in a community near Buffalo, where the Grahams lived. Both Mr. and Mrs. Colville hoped that he and Imogene Graham would make a match of their own.

INDIANA

Type of work: Novel

Author: George Sand (Mme. Aurore Dudevant, 1804-1876)

Type of plot: Sentimental romance

Time of plot: Early nineteenth century

Locale: France

First published: 1832

Principal characters:

INDIANA, a young Creole

MONSIEUR DELMARE, her husband

NOUN, her foster sister and maid

RODOLPHE BROWN (SIR RALPH), Indiana's cousin

RAYMON DE RAMIÈRE, her lover

Critique:

Written at the height of the French romantic movement, *Indiana* exhibits all the conventions and idiosyncrasies of the most pronounced romanticism. For this reason modern readers find the characters unbelievable, their words and actions more laughable than tragic, despite the basic tragedy underlying the greater part of the story. The chief value of the book derives from the fact that it typifies a popular literary form and a philosophy which still survive, though in lesser degree, in contemporary literature.

The Story:

Indiana was married to pompous, quick-tempered Monsieur Delmare, a retired army officer no longer young. Loyal to her suspicious and jealous husband, she had lived a discontented, uneventful life. Her cousin, Sir Ralph Brown, himself unhappy and frustrated, was her only companion. Although Monsieur Delmare kept a watchful eye over the young couple, there was nothing untoward in the relationship between them. As a matter of fact, Sir Ralph had secured the good graces of Monsieur Delmare and was accepted as one of the household. If not an intimate friend, he was at least a close companion. Indiana was as reserved in her behavior toward Sir Ralph as she was toward her husband, but to a close observer it was clear that in a friendly, inarticulate manner, Sir Ralph was fond of Indiana.

The submerged tensions of the house-

hold erupted one evening when someone was discovered scaling the garden wall and entering the grounds of the estate. Monsieur Delmare rushed out and fired in the darkness at the intruder. When the wounded prowler was brought into the house, he revealed himself as Raymon de Ramière, a young man who, so he maintained, wished to see Monsieur Delmare about the latter's manufacturing enterprise. De Ramière said that his brother had a similar business in another part of the country and would profit by Delmare's information.

Delmare's suspicions were dissolved. He had not, however, noticed the behavior of Noun, Indiana's friend and maid. Noun had become extremely agitated at the entrance of de Ramière, a fact which nobody noticed in the excitement. She knew that de Ramière had come to the estate not to see Delmare on business, but to keep a rendezvous with her. Noun had been his mistress for some time. Once in the house, however, he was immediately attracted to Indiana, especially so since he was already tiring of Noun.

De Ramière began systematically his suit for Indiana's affections and to that end he enlisted the aid of both his mother and Indiana's aunt. Before long Indiana began to reciprocate his attentions and the affair became the subject of much discussion in Parisian salons. Delmare remained ignorant of the gossip. But in spite of de Ramière's urgent avowals and protestations, Indiana refused to yield herself

him because she preferred a pure and ritual love. Upset by her refusals, de Ramière contracted a fever which kept him confined to his bed for several days. Indiana, too, was strongly affected and experienced several spells of swooning.

One night, impatient to achieve his desire, de Ramière impetuously entered the Delmare house. Indiana was away, but John was there awaiting the return of her mistress. The two met in Indiana's room and Noun, as passionate as ever, effected the young man's surrender. Aroused at the return of Indiana, Noun escaped, leaving de Ramière to face her mistress alone. Indiana, disturbed to find her lover in her room, ordered him to leave before his presence was discovered.

A short time later, Noun's body was discovered floating in a nearby stream. Pregnant, she had taken her life because of de Ramière's refusal to marry her or even to continue their relationship. Indiana was broken-hearted at the death of her maid and de Ramière himself was greatly perturbed. By that time he had ended his pursuit of Indiana and had determined to forget her. One night Indiana, having decided at last to become his mistress in fact, went to his rooms. Learning that he was not at home, she waited until

he returned at dawn. Then she offered herself to him. Unfortunately, while they were talking, dawn broke. Compromised by her presence in de Ramière's rooms at that hour, Indiana returned to her home, where Delmare, agitated by the discovery of her absence, received her with cold suspicion.

Soon afterward Delmare suffered business reverses and faced complete ruin. Indiana contritely went with him to the Isle of Bourbon, where he hoped to make another fortune. Unhappy in her new home, she lived only for the letters de Ramière wrote her. At last she decided to leave Delmare and arranged for her secret passage back to France. On her arrival in Paris, she learned that fickle de Ramière had recently married.

For weeks she lived a miserable existence. Penniless and starving, she decided to die. When she and Sir Ralph, who had followed her to Paris, were strangely reunited, they agreed to commit suicide by drowning. At the last minute, however, they changed their minds. Moved by Sir Ralph's devotion, Indiana realized that he was the man she truly loved. Together they forsook civilization and lived as recluses, away from all people and society, but satisfied and happy at last.

INÊS DE CASTRO

Type of work: Drama

Author: António Ferreira (1528?-1569)

Type of plot: Romantic tragedy

Time of plot: 1354-1360

Locale: Portugal

First presented: c. 1558

Principal characters:

ALFONSO IV, King of Portugal

PRINCE PEDRO, his son

INÊS DE CASTRO, secretly married to Pedro

SECRETARY TO THE PRINCE

DIOGO LOPES PACHECO,

PÉRO COELHO, and

GONZALVES, King Alfonso's advisers

Critique:

The love story of Inês de Castro was popular with poets and historians long before a Lisbon humanist dramatized it as the first dramatic tragedy in Portuguese, and preceded in all European literature by only one other, *Sofonisba* (1515), by the Italian Gian Trissino (1478-1550). The dramatist, António Ferreira, was the younger son of a noble at the court of the Duke of Coimbra. In construction, *Inês de Castro* follows Greek models, with a chorus that appears in all five acts, both as Ideal Spectator and as the Voice of Fate. This tragedy has flaws. The lengthy exposition by Inês in blank verse is hardly inspiring, and the simple plot allows little on-stage action. Even the murder of Inês must be inferred from the words of the Chorus and the messenger's report. But there are, in spite of these defects, moments of dramatic brilliance and scenes of suspense and charged emotion, with moving poetry to give the drama other reasons for permanence besides its interest as a pioneer effort.

The Story:

On a lovely spring day in the middle of the fourteenth century, Inês de Castro felt especially happy as she walked in her garden in Portugal. Though an illegitimate daughter of a famous Galician noble, she had won the love of Prince Pedro, son of Alfonso IV of Portugal; at last she felt sure the world was about to

learn that he loved her too. Theirs had been a star-crossed love. Pedro's father, trying his best to destroy his son's love for a woman unsuitable to rule Portugal, had compelled his heir to marry the Princess Constanza of Castile. But, as Inês confided to her nurse, fate had been on the side of true love. The birth of Constanza's son, heir to the crown of Portugal, had cost his mother her life. At last Pedro was free. He had carried out his father's command. He had insured a continuation of the dynasty, and now he was coming back to the woman he really loved. Surely King Alfonso would now relent. The beauty of the day seemed an omen, and Inês was weeping with joy as she waited for her lover to appear.

The old nurse was less sure, however, that her mistress' tears were an omen of joy; they might be a foreboding of tragedy. She begged Inês not to count on happiness until everything was settled. Inês, hearing Pedro approaching, would listen to no warnings.

The prince greeted her with an assurance that all would go well. To himself, however, he wondered why he was not loved by the common people of Portugal and why his father had been so incensed by his sincere love for Inês. Nevertheless, he was confident, like Inês, that their four children would move the stern old king to pity. Pedro hoped for the royal acceptance of the love between

em and a state wedding to show King Alfonso's recognition of his grandchildren.

Pedro's secretary tried to disillusion him. In spite of the nobility of her famous mother, the irregularity of Inês' birth was wise enough for King Alfonso's repeated orders that Pedro must put her out of his mind. The secretary begged Pedro, for the good of the state, to let reason conquer desire and to give up the passion that enslaved him and made him disobedient to the royal will. The prince refused. He had obeyed his father in marrying Constanza. Events had proved that Inês was fated to be his real wife.

King Alfonso, meanwhile, was pacing his throne room. His three advisers, Diogo Lopes Pacheco, Pero Coelho, and Gonçalves, were deaf to his complaints that the king had more woes than pleasures. They preached the obligation of power, hinting out that an officially sanctioned marriage between Pedro and Inês, whose children were older than the recently-born son of Constanza's, might jeopardize the succession of the young child. One of the advisers, the dominating Pacheco, argued that the removal of Inês would solve all difficulties. In spite of King Alfonso's tacit agreement with the suggestion, much argument was needed before the king finally gave the trio orders to kill his son's mistress.

That night Inês had a dream in which she was about to die. She interpreted it as proof that Pedro was dead; otherwise she would have been quick to defend herself. Before she could discover what truth

there was in her dream, the king arrived with a sentence of death. He was accompanied by Pacheco, who intended to block any appeals for royal mercy. Inês pleaded so touchingly, however, insisting on her innocence and the helplessness of her four children related through Pedro to King Alfonso, that the king, reminded of his love for his own child, finally agreed to spare her.

But the reprieve did not last long. Once more the king's advisers, selfishly hoping for more gratitude from the King of Castile than revenge by a mere Galician nobleman, worked on the king, in their determination that Constanza's child should inherit the throne. Though they could not get his consent to the death of Inês, King Alfonso did not actually forbid it. Twisting his indefiniteness into permission, the evil trio hurried away to murder the innocent Inês de Castro.

In the meantime Pedro, hurrying eagerly to join her and confident that the king would consider his son's happiness and permit their official marriage, was met by a messenger who told the prince that the three advisers had sought out Inês and killed her. Out of his mind with grief, Pedro swore to have revenge on all concerned, including his father. He would cast him from the throne and then hunt down and torture the three evil murderers, and he would not only see to it that a child of Inês should be named his successor, but when he was crowned he would also have Inês' corpse exhumed and seated on the throne beside him to receive the honors of a royal coronation.

THE INFORMER

Type of work: Novel

Author: Liam O'Flaherty (1896-)

Type of plot: Psychological melodrama

Time of plot: The 1920's

Locale: Dublin

First published: 1925

Principal characters:

FRANCIS JOSEPH MCPHILLIP, a political murderer

GYPO NOLAN, the informer

DAN GALLAGHER, a revolutionist

KATIE FOX, a prostitute

Critique:

The Informer, an outstanding example of modern Irish realism and a masterpiece of suspense, has had a popular as well as a critical success. Part of its merit consists of its adherence to the classical unities of time, place, and action, for the entire story covers only a single night in Dublin. O'Flaherty has given a realistic picture of the slum and its people, and of the tight-knit revolutionary organization which could flourish so completely only in Ireland.

The Story:

Francis McPhillip came to the door of the public lodging-house. He was unobtrusively and shabbily dressed. With the caution born of necessity, he waited in the doorway until he was sure he was not followed. He kept his hand inside his raincoat to touch the reassuring butt of his pistol. For six months he had been a hunted man, hiding out in the wild mountains.

It was in October that he had killed the secretary of the Farmers' Union. He had orders from the revolutionary organization to use his gun only if he had to; after the killing the organization had disavowed his act and expelled him. So he had been a lone fugitive. Now he was back in Dublin to see his family once more.

He searched among the public rooms crowded with Dublin's poor. In the din-

ing-room he found the man he had come to see: Gypo Nolan. Gypo was eating from a huge plate of cabbage and bacon he had stolen from a locker. Francis sat down and inquired hoarsely of Gypo if the police were still watching his parents' house. Gypo gave only grunts at first, and then said he thought the coast was clear. After eating voraciously from Gypo's plate, Francis slipped out.

Gypo thought stolidly of his former companion in the organization. Then he thought bitterly of his empty pockets; he could not buy a bed tonight. He tried to link up these two facts, but Gypo thought only with great difficulty. The organization had expelled him too, for he had been Francis' companion at the time of the murder. Without Francis' agile brain he could make no plans. At last a light came. He marched off to the police station and told the officers where they could find Francis. For his information he received twenty pounds. Shortly afterward, Francis shot himself as police officers surrounded his father's house.

In a public house Gypo met Katie Fox, a prostitute who took care of him occasionally when he was destitute. He bought her a few glasses of gin and told her he had no need of her bed that night. She was suspicious because he was in funds and accused him of robbing a church. During the quarrel she accidentally let drop the word "informer." Gypo

was startled. He was glad to leave her and go out in the night.

To keep up appearances, Gypo went to the McPhillip house. He quarreled with Francis' father, who blamed him for his wild life. Francis had led. Francis' mother and his sister Mary, however, upheld Gypo for his visit of sympathy. As he left he gave Mrs. McPhillip four silver coins.

Bartly followed him out. Bartly was an organization member sent out to bring Gypo in. After Bartly made a taunting reference to the coins he had given Francis' mother, Gypo choked Bartly, and only the arrival of an armed friend saved his life. By threats and persuasion Gypo was led to the organization headquarters, where he met the feared and respected Dan Gallagher, the revolutionists' leader.

Because of his stupidity and his great strength, Gypo had no fear of men or guns, but Dan was intelligent and soon overcame Gypo's hostility. If Gypo could only give them a lead on the person who had informed the police of Francis' return, he would be taken back into the organization. Dan brought out a bottle and gave Gypo several drinks. Under their influence Gypo concocted a story: Rat Mulligan had a grudge against Francis for betraying his sister, and Gypo declared he had seen Rat following Francis away from the lodging-house. Though he was skeptical, Dan sent for Rat and ordered Gypo to appear for the hearing that night at one-thirty.

Followed by his shadow Bartly, Gypo went out confidently. In a street fight he knocked out a policeman from sheer exuberance. Trailed by an admiring rabble, he went to a lunch stand and bought food for all his admirers. In the confusion he slipped away from Bartly.

Gypo was elated. He had money; he was safe; he would be back in the organization. He went to a superior brothel and spent money recklessly. A well-dressed woman with a scar on her face held aloof. She refused Gypo's advances, saying she was the wife of an army of-

ficer and wanted to get back to London. Gypo gave her the fare and accepted the companionship of another girl, Maggie. Bartly found him with her and reminded him of the inquiry. Gypo gave Maggie a pound to take to Katie and followed Bartly willingly.

Meanwhile Dan had been at the McPhillip house to take the family's statements. He made love briefly to Mary and induced her to accompany him to the inquiry, a kangaroo court held in the wine cellar of a ruined house. Dan acted as prosecutor and three of his men were judges.

First Rat Mulligan was questioned, but it soon developed that Rat could not possibly have been the informer. When Gypo was brought in, Dan made a convincing case: Gypo knew where Francis was going, Gypo had left the lodging-house at the right time, Gypo had been squandering money all night. At last Gypo broke down and confessed his guilt. Dan had him imprisoned in a cellar room with armed guards at the door.

Long ago Francis had discussed with Gypo how to get out of the cell. In the ceiling there was a trapdoor covered with dirt. Exerting his great strength, Gypo seized an iron ring with his hands, and with his legs forced up both trapdoor and covering earth. As he scrambled out the alerted guards shot at him, but he got away. Dan was terrified. Gypo might go to the police and the secret organization would be broken up. Mary was astonished at the weakness of resourceful Dan. When he pulled himself together, he sent agents to cover the roads leading out of the area. Gypo was trapped.

Every time Gypo tried to leave the slum district, he found waiting guards. His only refuge was Katie's room. She let him stay, and he thankfully fell into brutish sleep. Somehow Katie began to think of her own lost and vicious life, and she identified her misery with Gypo. With a notion that she would be canonized, she crept off to inform the organization of Gypo's hiding place.

As four armed men closed in on him, Gypo awoke just in time to fight them off. He crippled two of them in a struggle on the stairs, but he was wounded several times as he ran to escape execution.

Gypo became weaker as he fled. Dan saw him but shrugged as he turned away. He knew the informer was done for. In growing confusion Gypo went into a

church where early mass was being celebrated. With dimming vision he made out Mrs. McPhillip. He fell in front of her seat and confessed his treachery. When she forgave him, Gypo stood up and in a loud voice called to Francis that his mother had forgiven him. With a gurgle he fell forward and shivered as blood gushed from his mouth.

THE INNOCENT VOYAGE

type of work: Novel

author: Richard Hughes (1900-)

type of plot: Psychological realism

time of plot: Early nineteenth century

scale: Jamaica, the high seas, England

first published: 1929

Principal characters:

MR. BAS-THORNTON, a plantation owner in Jamaica

MRS. BAS-THORNTON, his wife

JOHN,

EMILY,

EDWARD,

RACHAEL, and

LAURA, their children

MARGARET FERNANDEZ, Emily's friend

HARRY FERNANDEZ, her brother

CAPTAIN JONSEN, captain of a pirate ship

A DUTCH SEA CAPTAIN, murdered by Emily

critique:

The Innocent Voyage, equally well-known under its alternate English title, *High Wind in Jamaica*, is an unusual novel on which the author has realistically shown the effect—or lack of effect of a series of horrible experiences upon the minds of seven young children. These experiences include a hurricane, capture by pirates, seduction, murder, and a trial

Old Bailey. Written with varied humor that runs from macabre playfulness to biting satire, the novel ranks as a minor classic because of its convincing sights into the childhood psyche. For the world of childhood, as the writer makes plain, is quite different from the adult one, and also different from what most grownups suppose. The Bas-Thornton children are not young monsters, as some mistaken readers have supposed. They are children protected and insulated by the amorality of their own innocence from an adult world of compulsions, frustrations, and fears.

the Story:

Five young Bas-Thorntons lived on the family's run-down sugar plantation in Jamaica. On the day after Emily's tenth

birthday they were allowed to make their first visit away from home. They went to meet Margaret and Harry Fernandez, children of creole neighbors, on a nearby plantation. The Fernandez children often ran around barefoot, like Negroes; Emily thought it quite wonderful. During their visit the region was shaken by a slight quake. Emily, wildly excited, galloped her pony into the sea. For the first time she realized that there were forces in the world over which neither she nor adults had any control.

If the earthquake was the most thrilling event of Emily's life, the death of a pet cat was soon to be the most terrible. The next evening, back home, a hurricane struck the island. While the house shook under the force of wind and rain, Tabby streaked through the house and dashed out into the storm pursued by a pack of wild jungle cats. That night the house and the surrounding countryside were blown flat, but the destruction was nothing compared with the mystery of Tabby's horrible fate.

Mr. and Mrs. Bas-Thornton had no way of knowing what was passing through the children's minds. Fearing

that the hurricane must have been a shock to them, the parents reluctantly decided to send them back to England to school. They and the Fernandez children were shortly put aboard the *Clorinda*, in care of Captain James Marpole.

Off the Cuban coast pirates boarded the vessel. Her stores and valuables were seized, and the children removed to the marauder for their supper. Captain Marpole, mistaking efforts to return the children for the splash of bodies thrown overboard, left the scene under full sail. Later he wrote the Bas-Thorntons that the pirates had callously murdered the children. Actually, Captain Jonsen, leader of the pirate crew, was surprised to find himself the custodian of seven young travelers.

The *Clorinda's* cargo was auctioned off at Santa Lucia, Cuba. While playing, Emily's older brother John fell forty feet to his death from a warehouse doorway. The vessel presently put to sea with the surviving children.

For weeks the pirate ship sailed aimlessly over the ocean in search of booty. The children, allowed to do much as they pleased, amused themselves with two pigs and a monkey the vessel carried. Emily began to be aware of her identity as a separate personality; shipboard life which she had accepted unquestioningly at first began to disturb her. One night Captain Jonsen, drunk, came into the children's quarters. When he tried to stroke Emily's hair she bit his thumb. Margaret, more mature, was sick after the incident, but a few days later she went to the captain's cabin to live. From that time on she avoided the other children.

As both bore an individual weight of guilt, Emily and the captain evaded each other after the drunken incident, until a thigh wound Emily received from a marlin spike dropped by Rachel brought about a reconciliation. Captain Jonsen carried her to his cabin, dressed the gash, and gave her his bunk.

Emily was still confined to bed, her wound healing, when the pirates cap-

tured a Dutch steamer carrying a cargo of wild animals. Her captain was bound and left tied on the floor of Emily's cabin while Captain Jonsen and his crew amused themselves with the animals aboard their prize.

While Emily screamed futilely, the Dutch captain managed to roll toward a knife lying in a corner. He was not a handsome man. He seemed to have no neck and he reeked of cigar smoke; the fact that he was tied up like an animal added to Emily's terror. His fingers were groping for the blade when she threw herself out of her bunk. Seizing the knife, she slashed at him until he was covered with wounds. Leaving him to bleed to death, she then hurled the weapon toward the door and dragged herself back to the bunk.

Margaret was the first to enter the cabin, and so the first boatload of pirates to return from the captured steamer thought she had committed the crime. Horrified, they dropped her overboard to drown. The freebooters in the second boat, assuming that she had accidentally fallen in, picked her up. In the excitement caused by the murder no one noticed her come aboard, and she was not disturbed when she rejoined the younger children in the hold.

With the captain's death hanging over their heads, intimacy between children and pirates came to an end. Realizing the wantonness of her deed, Emily had to bear the double burden of her conscience and the fear that Margaret would identify the real culprit.

The sight of a man-of-war on the horizon finally brought Captain Jonsen to a decision; it was time he and the children parted company. With his ship disguised as a shabby cargo vessel, the *Lizzie Green*, he persuaded the captain of a passing steamship to relieve him of his young passengers. The children were laying their own plans for capturing another prize when the mate called Emily aside to coach her in what he hoped would be the children's story. Emily

illingly promised to say that the captain of the *Lizzie Green* had rescued them from pirates; but it was she who, in a childish burst of confidence to the stewardess aboard the steamer, told the secret of the pirate vessel. On that information, the gunboat apprehended Captain Jonsen and his men; they were imprisoned in the brig. The young Bas-Thorntons were reunited with their parents, who had sold the plantation and moved to England. Margaret and Harry Fernandez went to stay with relatives.

Although Emily had revealed their captors' identities readily enough, the prosecuting attorney had good reason for doubting his ability to obtain a conviction. The children told about the pirates' monkey and some turtles the *Clorinda* had carried, but of life aboard the pirate ship they had little to say. All memory of John seemed obliterated from their minds. It was accepted by the grownups, and gradually by the children, that he had died trying to protect the girls. This

conclusion was substantiated by Margaret's condition of shock and loss of memory.

Emily became the chief witness for the Crown. Asked about the Dutch captain and the possibility that he had been murdered, she became hysterical but managed to say she had seen him lying in a pool of blood. Her statement was enough for a conviction. As she left the courtroom she saw in Captain Jonsen's eyes the same desperate and despairing look she had seen in Tabby's the night of the hurricane. Captain Jonsen was condemned to be hanged.

A few days later Emily was taken to her new school by her parents. The headmistress spoke feelingly of the experiences Emily had undergone, but anyone else, looking at her, would have found that Emily's innocent young face blended perfectly with the others as she stood chattering with the quiet-mannered young ladies who were to be her new friends.

THE INSPECTOR GENERAL

Type of work: Drama

Author: Nikolai V. Gogol (1809-1852)

Type of plot: Political satire

Time of plot: Early nineteenth century

Locale: Russia

First presented: 1836

Principal characters:

ANTON ANTONOVICH SKVOZNIK-DMUKHANOVSKY, prefect of a small provincial town

ANNA, his wife

MARIA, his daughter

IVAN ALEXANDROVICH HLESTAKOV, a traveler

OSIP, Ivan's servant

Critique:

This comedy, the high point of Gogol's work in the drama, represents an effective protest on his part against the fumbling, venal bureaucracy of Russia's small towns. Under the tsars, favoritism was rife, and the practice of giving and accepting bribes and favors is here satirized. The characters in the play are numerous but unimportant. The situation, which is credibly presented, and the system of government portrayed are what make this comedy live. The resemblances to modern manners and customs are close enough for us to enjoy the basic similarity to bureaucratic institutions in our own time.

The Story:

The prefect of the town, Anton Antonovich, had received a disquieting letter. A friend wrote that an inspector was coming to visit the province and particularly his district. The inspector would probably travel incognito. The friend advised the prefect to clean up the town and hide evidence of any bribes that might discredit him. Anton in haste called a meeting of the local dignitaries and instructed them how to make a good impression on the official from the capital.

Artemy Filippovich Zemlyanika, the hospital manager, was advised to put clean nightcaps on the patients and take away their strong tobacco for a time. The manager was thoughtful; he had always proceeded on the theory that if a patient

were going to die, he would die anyway. He decided, however, to clean up both the patients and the hospital and to put up a sign in Latin over each bed to tell the patient's malady.

Ammos Fedorovich Lyapkin-Tyapkin, the judge, spent most of his time hunting. He kept a whip and other sporting equipment in his courtroom, and in the vestibule the porter kept a flock of geese. His assessor always smelled of liquor. Ammos protested that the assessor was injured as a baby and had smelled of brandy ever since. Anton suggested that he be made to eat garlic to cover the smell.

Luka Lukich Hlopov, the head of the school, was advised to cover up the more obvious foibles of his teachers. The one with a fat face, for instance, always made horrible grimaces when a visitor came and pulled his beard under his necktie, and the history teacher jumped on his desk when he described the Macedonian wars.

Piqued by a recital of their weaknesses, the others turned on Anton and reminded him that he took money bribes and only recently had had the wife of a non-commissioned officer flogged. During the wrangle the postmaster came in to see if they had had any news of the inspector's arrival. Anton advised the postmaster to open all letters in an attempt to discover who the inspector might be and when he would arrive. The advice was superfluous, for the postmaster always read all the let-

rs anyway.

Two squires of the town, Bobchinsky and Dobchinsky, rushed in with exciting news. A mysterious stranger, obviously a high-born gentleman, was at that moment dining in the local inn, and had been there a fortnight. His servant had let it out that his master was from St. Petersburg. Sure that the stranger was the inspector, the company trembled to think what he might already have learned. They attempted to repair any damage they could.

At the inn Osip was lying on his master's bed and ruminating on the queerness of the folk. His gentleman was always gambling, always broke, always selling his clothes to get funds. They were stuck in this wretched inn because there was no money to pay their bill. At this point, an Alexandrovich burst in, loudly calling for supper.

When the waiter was summoned, he silently refused to serve Ivan until the rest had paid his bill. After a long argument, some watery soup and a tough chicken were brought, and perforce Ivan dined poorly. As the dishes were being moved amidst a tussle between Osip and the waiter for the remains of the supper, the diners were announced.

Nervous and apologetic, the prefect stood before Ivan's august person. Ivan thought, however, that he was to be put in a bad light. For a time the conversation was at cross purposes, but Ivan had the nimbler wit and allowed the prefect to do most of the talking. When he began to suspect that Anton was trying to say, he coolly accepted two hundred roubles to pay his bill, an invitation to stay at the prefect's house, and a nomination as the guest of honor at an official dinner at the hospital.

Anna and Maria were arguing about clothes, as usual, when Dobchinsky rushed in to announce the arrival of the inspector and his fine condescension in coming to stay at their house. Dobchinsky thought that he was being honest when he assured them their guest was a general. Thrilled at the idea of entertaining a general, the two ladies began to primp and

preen.

When the men came in, Anton tried to impress the inspector by saying that he never played cards. Ivan approved; he especially abhorred gambling. Osip snickered at his master's remark, but fortunately he was not noticed. To impress the household Ivan then informed them that he was an author; besides writing for the papers he composed poetry and novels. When he referred casually to his high political connections, his hearers were agog, particularly the ladies. Meanwhile Ivan was steadily drinking wine. At last he fell into a drunken sleep in his chair.

With only Osip remaining, Anton tried to pump the servant as to his master's habits and tastes, while the ladies tried to find out something about Ivan's love life. Since Anton kept giving him money, Osip obliged by telling many details of his master's place in high society.

Ivan was put to bed to sleep off the wine. When he awoke, the dignitaries of the town waited on him one by one. Ammos, the judge, introduced himself and asked for the inspector's orders. Ivan carelessly promised to speak well of the judge to his friends, and just as carelessly borrowed money from his suppliant. The postmaster was impressed with Ivan's friendliness and was glad to lend him three hundred roubles. Both Luka and Artemy were glad to lend the inspector three or four hundred roubles, but Bobchinsky and Dobchinsky together could raise only sixty-five roubles.

When the petitioners left, Osip begged his master to leave while the pickings were still good. Ivan, agreeing that immediate departure might be prudent, sent the servant to make arrangements. Osip wangled the best coach the town could offer. In the meantime several shopkeepers also came in to protest against the prefect, who was making them pay tribute. From them Ivan borrowed five hundred roubles.

When Maria came in, Ivan was so elated at his successes that he made love to her and finally kissed her on the shoulder. The daughter scurried away as her

mother came in, and Ivan ogled the older lady, too. The daughter came back, full of curiosity, and in his confusion Ivan proposed marriage to Maria, who accepted him graciously. After writing a letter to a friend, in which he detailed his humorous adventures, Ivan left town. He promised, however, to return the next day.

In the morning Anton and his wife received the envious congratulations of friends. The ladies, green with envy, assured Maria that she would be a belle in St. Petersburg society. The parents, much taken with the idea, decided that their new son-in-law would insist on taking the whole family to live in the capital. Anton

was sure that he would be made a general at least.

At that moment the postmaster arrived with Ivan's letter. When he read the frank description of the pretended inspector's love-making and his franker opinion of the muddle-headed town officials, the tremendous hoax gradually dawned on the company.

As the crestfallen crowd was counting up the losses, a gendarme came in with an official announcement. An inspector from St. Petersburg had just arrived and desired them all to wait upon him immediately. He was staying at the inn.

THE INTERPRETATION OF DREAMS

pe of work: Psychological study
thor: Sigmund Freud (1856-1939)
st published: 1900

In March, 1931, in a foreword to the third English edition of *The Interpretation of Dreams*, Freud expressed the opinion that the volume contained the most valuable of all the discoveries he had been fortunate enough to make.

The author's estimation of his work concurs with that of most students and critics. The ideas that dreams are wish-fulfillments, that the dream disguises the wishes of the unconscious, that dreams are always important, always significant, and that they express infantile wishes—particularly for the death of the parent the same sex as that of the dreamer—appear in this masterpiece of psychological interpretation. Here the Oedipus complex is first named and explained and the method of psychoanalysis is given impetus and credibility by its application to the analysis of dreams.

It is common criticism of Freud to say that the father of psychoanalysis, although inspired in this and other works, went too far in his generalizations concerning the basic drives of the unconscious. Freud is charged with regarding every latent wish as having a sexual object, and he is criticized for supposing that dreams can be understood as complexes of such universally significant symbols as umbrellas and boxes.

Although Freud argues that repressed wishes that show themselves in disguised form in dreams generally have something to do with the unsatisfied sexual cravings of childhood—for dreams are important and concern themselves only with matters we cannot resolve by conscious deliberation and action—he allows for the dream satisfaction of other wishes that reality as frustrated: the desire for the continued existence of a loved one already dead, the desire for sleep as a continuation of the escape from reality, the desire for

venge when revenge is impossible.

As for the charge that Freud regarded dreams as complexes of symbols having the same significance for all dreamers, this is clearly unwarranted. Freud explicitly states that "only the context can furnish the correct meaning" of a dream symbol. He rejects as wholly inadequate the use of any such simple key as a dream book of symbols. Each dreamer utilizes the material of his own experience in his own way, and only by a careful analytical study of associations—obscured by the manifest content of the dream—is it possible to get at the particular use of symbols in an individual's dream. It is worth noting, Freud admits, that many symbols recur with much the same intent in many dreams of different persons; but this knowledge must be used judiciously. The agreement in the use of symbols is only partly a matter of cultural tendencies; it is largely attributable to limitations of the imagination imposed by the material itself: "To use long, stiff objects and weapons as symbols of the female genitals, or hollow objects (chests, boxes, etc.) as symbols of the male genitals, is certainly not permitted by the imagination."

It is not surprising that most of the symbols discussed by Freud, either as typical symbols or as symbols in individual cases, are sexually significant. Although Freud did not regard all dreams as the wish-fulfillments of repressed sexual desires, he did suppose that a greater number of dreams have a sexual connotation: "The more one is occupied with the solution of dreams, the readier one becomes to acknowledge that the majority of the dreams of adults deal with sexual material and give expression to erotic wishes." But Freud adds, "In dream-interpretation this importance of the sexual complexes must never be forgotten,

gerate it to the exclusion of all other factors."

The technique of dream-interpretation is certainly not exhausted, according to Freud, by the technique of symbol interpretation. Dreams involve the use of the images dreamed, the *manifest* dream-content, as a way of disguising the unconscious "dream-thoughts" or *latent* dream-content. The significance of a dream may be revealed only after one has understood the dramatic use of the symbolism of the dream, the condensation of the material, the displacement of the conventional meaning of a symbol or utterance, or even a displacement of the "center" of the dream-thoughts; i.e., the manifest dream may center about a matter removed from the central concern of the latent dream. As Freud explains the problems of dream-interpretation, making numerous references to dream examples, it becomes clear that dream interpretation must be at least as ingenious as dream-work—and there is nothing more ingenious.

Freud begins *The Interpretation of Dreams* with a history of the scientific literature of dream problems from ancient times to 1900. He then proceeds to make his basic claim: that dreams are interpretable as wish-fulfillments. To illustrate his point, he begins with an involved dream of his own, justifying his procedure by arguing that self-analysis is possible and, even when faulty, illustrative.

A problem arises with the consideration of painful dreams. If dreams are wish-fulfillments, why are some dreams nightmares? Who wishes to be terrified? Freud's answer is that the problem arises from a confusion between the manifest and the latent dream. What is painful, considered as manifest, may, because of its disguised significance, be regarded as satisfactory to the unconscious. When one realizes, in addition, that many suppressed wishes are desires for punishment, the painful dream presents itself as a fulfillment of such wishes. To understand the possibility of painful dreams

it is necessary to consider Freud's amended formula: "The dream is the (disguised) fulfillment of a (suppressed, repressed) wish."

In describing the method most useful in enabling a person to recall his dream both by facilitating memory and by inhibiting the censorship tendency of the person recounting the dream, Freud presents what has become familiar as the psychoanalytic method of free association. He suggests that the patient be put into a restful position with his eyes closed, that the patient be told not to criticize his thoughts or to withhold the expression of them, and that he continue to be impartial about his ideas. This problem of eliminating censorship while recounting the dream is merely an extension of the problem of dealing with the censorship imposed by the dreamer while dreaming. The dreamer does not want to acknowledge his desires; for one reason or another he has repressed them. The fulfillment of the suppressed desire can be tolerated by the dreamer only if he leaves out anything which would be understandable to the waking mind. Consequently, only a laborious process of undoing the dream-work can result in some understanding of the meaning the censor tries to hide.

Among the interesting subsidiary ideas of Freud's theory is the idea that the dream-stimulus is always to be found among the experiences of the hours prior to sleeping. Some incident from the day becomes the material of the dream, its provocative image. But although the dream-stimulus is from the day preceding sleep, the repressed wish which the dream expresses and fulfills is from childhood, at least, in the majority of cases: "The deeper we go into the analysis of dreams, the more often are we put on to the track of childish experiences which play the part of dream-sources in the latent dream-content." To explain the difficulty of getting at the experiences in childhood which provide the latent dream-content, Freud argues for a conception of dreams

stratified: in the dream layers of meaning are involved, and it is only at the *es* stratum that the source in some experience of childhood may be discovered.

Among the typical dreams mentioned by Freud are the embarrassment dream, nakedness, interpreted as an exhibitionist dream, fulfilling a wish to return to childhood (the time when one ran about without upsetting anyone); the death-wish dream in which one dreams of the death of a beloved person, interpreted as a dream showing repressed hostility toward brother or sister, father or mother; and the examination dream in which one dreams of the disgrace of failing an examination, interpreted as reflecting the ineradicable memories of humiliations in childhood.

Of these typical dreams, the death-wish dream directed to the father (by the son) or to the mother (by the daughter) is explained in terms of the drama of *Oedipus* by Sophocles. In the old Greek play, Oedipus unwittingly murders his own father and marries his mother. When he discovers his deeds, he blinds himself and flees himself from Thebes. The appeal of the drama is explained by Freud as resting from its role as a wish-fulfillment. The play reveals the inner self, the self in which directed its first sexual impulses toward the mother and its first jealousy toward the father. These feelings have been repressed during the course of developing maturity, but they remain latent, ready to manifest themselves only in dreams somewhat more obscure than the *Oedipus* drama itself. Freud men-

tions *Hamlet* as another play in which the same wish is shown, although in *Hamlet* the fulfillment is repressed. Freud accounts for Hamlet's reluctance to complete the task of revenge by pointing out that Hamlet cannot bring himself to kill a man who accomplished what he himself wishes he had accomplished: the murder of his father and marriage to his mother.

In his discussion of the psychology of the dream process, Freud calls attention to the fact that dreams are quickly forgotten—a natural consequence, if his theory is correct. This fact creates problems for the analyst who wishes to interpret dreams in order to discover the root of neurotic disturbances. However, the self that forgets is the same self that dreamed, and it is possible by following the implications of even superficial associations to get back to the substance of the dream.

Realizing that many persons would be offended by his ideas, Freud attempted to forestall criticism by insisting on the universal application of his theory and by claiming that dreams themselves—since they are not acts—are morally innocent, whatever their content.

There seems little question but that Freud's contribution to psychology in *The Interpretation of Dreams* will remain one of the great discoveries of the human mind. Whatever its excesses, particularly in the hands of enthusiastic followers, Freud's central idea gains further confirmation constantly in the experiences of dreamers and analysts alike.

INTRUDER IN THE DUST

Type of work: Novel
Author: William Faulkner (1897-1962)
Type of plot: Social realism
Time of plot: Early 1930's
Locale: Jefferson, Mississippi
First published: 1948

Principal characters:

CHARLES ("CHICK") MALLISON, a sixteen-year-old boy
GAVIN STEVENS, his uncle, a lawyer
LUCAS BEAUCHAMP, an old Negro
ALECK SANDER, Chick's young colored friend
MISS HABERSHAM, an old woman
HOPE HAMPTON, the sheriff

Critique:

In *Intruder in the Dust*, Faulkner juxtaposed his views regarding the problem of the Negro in the South against a bizarre tale involving murder, grave robbing, and lynching. Before the publication of this novel, in such works as "The Bear" and *Light in August*, he had only hinted at his concept of the problem, with the result that his views were often misunderstood, but in *Intruder in the Dust* he set forth his views boldly, often reinforcing them with italics and using one of his characters as his spokesman. Faulkner's main tenet, developed by Lawyer Gavin Stevens, is that the South must be left alone to solve its own problem; that any interference in the form of federal legislation will only strengthen the South's historic defiance of the North. Lifted from context, however, the plot resembles nothing so much as a rather far-fetched murder mystery; isolated, Gavin Stevens' commentaries on the plot sound like so much propaganda. But within the framework of the novel the plot is credible and Lawyer Stevens' harangues are appropriate. After all, the story is oriented around a boy. It is quite conceivable that a sixteen-year-old could get himself into just such a situation; it stands to reason that a rhetorical lawyer should try to clarify a confused nephew's thinking. *Intruder in the Dust* is a successful novel because Faulkner succeeds

in making the reader believe in its central character, understand him, and sympathize with him.

The Story:

On a cold afternoon in November, Chick Mallison, twelve years old, accompanied by two Negro boys, went rabbit hunting on Carothers Edmonds' place. When he fell through the ice into a creek, an old Negro, Lucas Beauchamp, appeared and watched while the boy clambered awkwardly ashore. Then Lucas took the white boy and his companions to the old colored man's home. There Chick dried out in front of the fire and ate Lucas' food. Later, when Chick tried to pay the old man for his hospitality, Lucas spurned his money. Chick threw it down, but Lucas made one of the other boys pick it up and return it. Chick brooded over the incident, ashamed to be indebted to a black man, especially one as arrogant as Lucas Beauchamp. Again trying to repay the old man, he sent Lucas' wife a mail-order dress bought with money he had saved; again refusing to acknowledge payment and thus admit his inferiority as a Negro, Lucas sent Chick a bucket of sorghum sweetening.

Some four years later when Lucas was accused of shooting Vinson Gowrie in the back, Chick still had not forgotten his unpaid debt to the Negro. Realizing that

Vinson's poor-white family and friends were sure to lynch Lucas, Chick wanted to leave town. But when Sheriff Hope Hampton brought Lucas to the jail in Jefferson, Chick, unable to suppress his sense of obligation, was standing on the street where the old colored man could see him. Lucas asked Chick to bring his uncle, Gavin Stevens, to the jail.

At the jail the old man refused to tell Stevens what happened at the shooting, whereupon the lawyer left in disgust. But Lucas did tell Chick that Vinson Gowrie had not been shot with his gun—a forty-one Colt—and he asked the boy to verify this fact by digging up the corpse. Although the body was buried nine miles from town and the Gowries would be sure to shoot a grave robber, Chick agreed to the request; he knew that Lucas would undoubtedly be lynched if someone did not help the old man. Barbershop and poolroom loafers had already gathered while waiting for the pine-hill country Gowries to arrive in town.

Stevens laughed at the story, so Chick's only help came from a Negro boy—Aleck Sander—and Miss Habersham, an old woman of good family who had grown up with Lucas' wife, now dead. And so the task of digging up a white man's grave in order to save a haughty, intractable, but innocent Negro was left to two adolescents and a seventy-year-old woman who felt it her obligation to protect those more helpless than she. The three succeeded in opening the grave without incident. In the coffin they found not Vinson Gowrie but Jake Montgomery, whose

skull had been bashed in. They filled the grave, returned to town, awakened Stevens, and went to the sheriff with their story.

This group, joined by old man Gowrie and two of his sons, reopened the grave. But when they lifted the lid the coffin was found to be empty. A search disclosed Montgomery's body hastily buried nearby and Vinson's sunk in quicksand. When the sheriff took Montgomery's body into town, the huge crowd that had gathered in anticipation of the lynching of Lucas Beauchamp soon scattered.

Questioning of Lucas revealed that Crawford Gowrie had murdered his brother Vinson. Crawford, according to the old Negro, had been cheating his brother in a lumber deal. Jake Montgomery, to whom Crawford had sold the stolen lumber, knew that Crawford was the murderer and had dug up Vinson's grave to prove it. Crawford murdered Montgomery at the grave and put him in Vinson's coffin. When he saw Chick and his friends open the grave, he was forced to remove Vinson's body too. Sheriff Hampton soon captured Crawford, who killed himself in his cell to avoid a trial.

At last, Chick thought, he had freed himself of his debt to the old Negro. A short time later, however, Lucas appeared at Stevens' office and insisted on paying for services rendered. Stevens refused payment for both himself and Chick but accepted two dollars for "expenses." Proud, unhumiliated to the end, Lucas Beauchamp demanded a receipt.

THE INVISIBLE MAN

Type of work: Novel
Author: H. G. Wells (1866-1946)
Type of plot: Mystery romance
Time of plot: Late nineteenth century
Locale: England
First published: 1897

Principal characters:

GRIFFIN, the Invisible Man
MR. HALL, landlord of the Coach and Horses Inn
MRS. HALL, his wife
DR. KEMP, a Burdock physician
COLONEL AYDE, chief of the Burdock police
MARVEL, a tramp

Critique:

The Invisible Man belongs to that series of pseudo-scientific romances which H. G. Wells wrote early in his literary career. The plot is one of sheer and fantastic invention, but it achieves an air of probability by means of the homely and realistic details with which it is built up. The characters involved in Griffin's strange predicament are also in no way remarkable; their traits, habits, and fears are revealed convincingly. The novel has outlived the time of its publication because of the psychological factors arising from the central situation and the suspense created by the unfolding of an unusual plot.

The Story:

The stranger arrived at Bramblehurst railway station on a cold, snowy day in February. Carrying a valise, he trudged through driving snow to Iping, where he stumbled into the Coach and Horses Inn and asked Mrs. Hall, the hostess, for a room and a fire. The stranger's face was hidden by dark-blue spectacles and bushy side-whiskers.

He had his dinner in his room. When Mrs. Hall took a mustard jar up to him, she saw that the stranger's head was completely bandaged. While she was in his room, he covered his mouth and chin with a napkin.

His baggage arrived the next day—

several trunks and boxes of books and a crate of bottles packed in straw. The drayman's dog attacked the stranger, tearing his glove and ripping his trousers. Mr. Hall, landlord of the inn, ran upstairs to see if the stranger had been hurt and entered his room without knocking. He was immediately struck on the chest and pushed from the room. When Mrs. Hall took up the lodger's supper, she saw that he had unpacked his trunks and boxes and set up some strange apparatus. The lodger was not wearing his glasses; his eyes looked sunken and hollow.

In the weeks that followed the villagers made many conjectures as to the stranger's identity. Some thought he suffered from a queer disease that had left his skin black-and-white spotted. Unusual happenings also mystified the village. One night the vicar and his wife were awakened by a noise in the vicar's study and the clinking of money. Upon investigation, they saw no one, although a candle was burning and they heard a sneeze.

In the meantime Mr. Hall found clothing and bandages scattered about the lodger's room; the stranger had disappeared. The landlord went downstairs to call his wife. They heard the front door open and shut, but no one came into the inn. While they stood wonder-

ing what to do, their lodger came down the stairs. Where he had been or how he had returned to his room unnoticed was a mystery he made no attempt to explain.

A short time later, the stranger's bill being overdue, Mrs. Hall refused to serve him. When the stranger became abusive, Mr. Hall swore out a warrant against him. The constable, the landlord, and a curious neighbor went upstairs to arrest the lodger. After a struggle, the man agreed to unmask. The men were horror-stricken; the stranger was invisible to their view. In the confusion the Invisible Man, as the newspapers were soon to call him, fled from the inn.

The next person to encounter the Invisible Man was a tramp named Marvel. The Invisible Man frightened Marvel into accompanying him to the Coach and Horses Inn to get his clothing and three books. They arrived at the inn while the vicar and the village doctor were reading the stranger's diary. They knocked the two men about, snatched up the clothes and books, and left the inn.

Newspapers continued to print stories of unnatural thefts; money had been taken and carried away, the thief invisible but the money in plain view. Marvel always seemed to be well-supplied with funds.

One day Marvel, carrying three books, came running into the Jolly Cricketers Inn. He said that the Invisible Man was after him. A barman, a policeman, and a cabman awaited the Invisible Man's arrival after hiding Marvel. But the Invisible Man found Marvel, dragged him into the inn kitchen, and tried to force him through the door. The three men struggled with the unseen creature while Marvel crawled into the bar-parlor. When the voice of the Invisible Man was heard in the inn yard, a villager fired five shots in the direction of the sound. Searchers found no body in the yard.

Meanwhile, in Burdock, Dr. Kemp worked late in his study. Preparing to

on the stairs. He found the doorknob of his room smeared with blood and red stains on his bed. While he stared in amazement at a bandage that was apparently wrapping itself about nothing in midair, a voice called him by name. The Invisible Man had taken refuge in Kemp's rooms.

He identified himself as Griffin, a young scientist whom Kemp had met at the university where both had studied. Griffin asked for whiskey and food. He said that except for short naps he had not slept for three days and nights.

That night Kemp sat up to read all the newspaper accounts of the activities of the Invisible Man. At last, after much thought, he wrote a letter to Colonel Adye, chief of the Burdock police.

In the morning Griffin told his story to Kemp. He explained that for three years he had experimented with refractions of light on the theory that a human body would become invisible if the cells could be made transparent. Needing money for his work, he had robbed his father of money belonging to someone else and his father had shot himself. At last his experiments were successful. After setting fire to his room in order to destroy the evidence of his research, he had begun his strange adventures. He had terrorized Oxford Street, where passersby had seen only his footprints. He discovered that in his invisible state he was compelled to fast, for all unassimilated food or drink was grotesquely visible. At last, prowling London streets and made desperate by his plight, he had gone to a shop selling theatrical supplies. There he had stolen the dark glasses, side-whiskers, and clothes he wore on his arrival in Iping.

Griffin planned to use Kemp's house as a headquarters while terrorizing the neighborhood. Kemp believed Griffin mad. When he attempted to restrain Griffin, the Invisible Man escaped, and shortly thereafter a Mr. Wicksteed was found murdered. A manhunt began.

note which announced that the reign of terror had begun; one person would be executed daily. Kemp himself was to be the first victim. He was to die at noon; nothing could protect him.

Kemp sent at once for Colonel Adye. While they were discussing possible precautions, stones were hurled through the windows. The colonel left to return to the police station for some bloodhounds to set on Griffin's trail, but outside the house Griffin snatched a revolver from Adye's pocket and wounded the police officer. When Griffin began to smash Kemp's kitchen door with an ax, the doctor climbed through a window

and ran to a neighbor's house. He was refused admittance. He ran to the inn. The door was barred. Suddenly his invisible assailant seized him. While they struggled, some men came to the doctor's rescue. Kemp got hold of Griffin's arms. A constable seized his legs. Someone struck through the air with a spade. The writhing unseen figure sagged to the ground. Kemp announced that he could not hear Griffin's heartbeats. While the crowd gathered, Griffin's body slowly materialized, naked, dead. A sheet was brought from the inn and the body was carried away. The reign of terror was ended.

IOLANTHE

Type of work: Comic opera

Author: W. S. Gilbert (1836-1911)

Type of plot: Humorous satire

Time of plot: Nineteenth century

Locale: England

First presented: 1882

Principal characters:

THE LORD CHANCELLOR

STREPHON, an Arcadian shepherd

QUEEN OF THE FAIRIES

IOLANTHE, Strephon's fairy mother

PHYLLIS, a shepherdess and ward in Chancery

THE EARL OF MOUNTARARAT, and

EARL TOLLOLLER, her suitors

PRIVATE WILLIS, a palace guard

Critique:

The story of a shepherd lad, the top of him a fairy but his feet mired in human form, *Iolanthe*, Or, *The Peer and the Peri* is a light-hearted satire on many human foibles. In particular, the drama pokes fun at the House of Lords, but it is such gentle fun that no one in Victorian England could take offense. *Iolanthe* is a delightful comedy, one of many from the pen of Sir William Schwenck Gilbert, whose name will always be associated with that of his composer-collaborator, Sir Arthur Seymour Sullivan.

The Story:

The Fairy Queen had banished Iolanthe because she had married a mortal. Normally the punishment for such an act was death, but the queen so loved Iolanthe that she had been unable to enforce a penalty so grave. Iolanthe had been sentenced to penal servitude for life, on the condition that she never see her mortal husband again. At last the other fairies begged the queen to relent, to set aside even this punishment, for Iolanthe had served twenty-five years of her sentence by standing on her head at the bottom of a stream.

summoned the penitent Iolanthe and pardoned her. Iolanthe explained that she had stayed in the stream to be near her son Strephon, an Arcadian shepherd who was a fairy to his waist and a human from the waist down. While they spoke, Strephon entered, announcing that he was to be married that day to Phyllis, a ward of Chancery. The Lord Chancellor had not given his permission, but Strephon was determined to marry his Phyllis anyway. He was delighted when he learned that his mother had been pardoned, but he begged her and all the fairies not to tell Phyllis that he was half fairy. He feared that she would not understand.

The queen determined to make Strephon a member of Parliament, but Strephon said that he would be no good in that august body, for the top of him was a Tory, the bottom a Radical. The queen solved that problem by making him a Liberal-Unionist and taking his mortal legs under her particular care.

Phyllis talked with Strephon and warned him that to marry her without the Lord Chancellor's permission would mean lifelong penal servitude for him. But Strephon could not wait the two

that the Lord Chancellor himself or one of the peers of the House of Lords would marry her before that time had passed.

Strephon's fears were well founded; the Lord Chancellor did want to marry his ward. Fearing that he would have to punish himself for marrying her without his permission, however, he decided to give her instead to one of the peers of the House of Lords. Two were at last selected, the Earl of Mountararat and Earl Tolloller, but there was no agreement as to the final choice. Phyllis herself did not wish to accept either, for she loved only Strephon. Then she saw Strephon talking with Iolanthe, who, being a fairy, looked like a young and beautiful girl, even though she was Strephon's mother. Phyllis was filled with jealousy, augmented by the laughter of the peers when Strephon in desperation confessed that Iolanthe was his mother. Weeping that he had betrayed her, Phyllis left Strephon. No one had ever heard of a son who looked older than his mother.

The Fairy Queen herself told the Lord Chancellor and the peers that they would rue their laughter over Iolanthe and her son. To punish them, Strephon would change all existing laws in the House of Lords. He would abolish the rights of peers and give titles to worthy commoners. Worst of all, from then on peers would be chosen by competitive examinations. Strephon would be a foe they would not soon forget.

The queen's prediction came true. Strephon completely ruled the House of Lords. Every bill he proposed was passed, the fairies making the other members vote for Strephon even when they wanted to vote against him. The peers appealed to the fairies, but although the fairies admired the peers, they could not be swayed against Strephon.

The Earl of Mountararat and Earl Tolloller tried to decide who should have

Phyllis. Each wanted the other to sacrifice himself by giving up all rights to her. Both had a family tradition that they must fight anyone who took their sweethearts, and since a fight meant that one of them would die and the survivor would be left without his friend, each wanted to make the sacrifice of losing his friend. At last the two decided that friendship was more important than love. Both renounced Phyllis.

Strephon and Phyllis met again, and at last he convinced her that Iolanthe was really his mother. Phyllis still could not believe that Strephon looked like a fairy, and she could not quite understand that his grandmother and all his aunts looked as young as his mother. She was sensible, however, and promised that whenever she saw Strephon kissing a very young girl she would know the woman was an elderly relative. There was still the Lord Chancellor to contend with. When they went to Iolanthe and begged her to persuade him to consent to their marriage, Iolanthe told them that the Lord Chancellor was her mortal husband. He believed her dead and himself childless, and if she looked on him the queen would carry out the penalty of instant death.

Iolanthe could not resist the pleas of the young lovers. As she told the Lord Chancellor that she was his lost wife, the queen entered and prepared to carry out the sentence of death against Iolanthe. Before she could act, however, the other fairies entered and confessed that they too had married peers in the House of Lords. The queen grieved, but the law was clear. Whoever married a mortal must die. But the Lord Chancellor's great knowledge of the law saved the day. It would now read that whoever did *not* marry a mortal must die. Thinking that a wonderful solution, the queen took one of the palace guards, Private Willis, for her husband. Knowing that from now on the House of Lords would be recruit-

ed from persons of intelligence, because that they were of little use. Sprouting
of Strephon's law, the peers could see wings, they all flew away to Fairyland.

ION

Type of work: Drama

Author: Euripides (c. 485-c. 406 B.C.)

Type of plot: Tragi-comedy

Time of plot: Remote antiquity

Locale: The temple of Apollo at Delphi

First presented: Fifth century B.C.

Principal characters:

HERMES, speaker of the prologue

ION, son of Apollo and Creusa

CREUSA, daughter of Erechtheus, King of Athens

XUTHUS, Creusa's husband

AGED SLAVE TO CREUSA

A PRIESTESS OF APOLLO

PALLAS ATHENA, goddess of wisdom

CHORUS OF CREUSA'S HANDMAIDENS

Critique:

In *Ion*, Euripides fashioned a curious and compelling drama out of a legend which, so far as we know, no other ancient playwright touched. Although several lines of action threaten to culminate in tragedy, as when the outraged Creusa sends her slave to poison Ion and when Ion attempts to retaliate, the play ends happily and must be described as a comedy. Indeed some critics claim that the technique of the recognition scene, the identity of Ion being established by his miraculously preserved swaddling clothes, is the basis of the New Comedy which developed in the fourth century B.C. A tantalizing ambiguity in *Ion* concerns Euripides' attitude toward the gods. On the one hand the action of the play demands that we accept Apollo's existence and his power; on the other, the sly way in which he is presented seems to suggest that he is ridiculously anthropomorphic, a knave caught cheating and forced to concoct a way out for himself.

The Story:

(Years before Phoebus Apollo had ravished Creusa, daughter of King Erechtheus, who subsequently and in secret gave birth to a son. By Apollo's command she hid the infant in a cave where Hermes was sent to carry him to the temple of Apollo. There he was reared as a temple ministrant. Meanwhile, Creusa

had married Xuthus as a reward for his aid in the Athenian war against the Euboeans, but the marriage remained without issue. After years of frustration, Xuthus and Creusa decided to make a pilgrimage to Delphi and ask the god for aid in getting a son.)

At dawn Ion emerged from the temple of Apollo to sweep the floors, chase away the birds, set out the laurel boughs, and make the usual morning sacrifice. Creusa's handmaidens came to admire the temple built upon the navel of the world and to announce the imminent arrival of their mistress. At the meeting of Creusa and Ion, Creusa confirmed the story that her father had been drawn from the earth by Athena and was swallowed up by the earth at the end of his life. The credulous Ion explained that his own birth, too, was shrouded in mystery, for he had appeared out of nowhere at the temple and had been reared by the priestess of Apollo. The greatest sorrow of his life, he said, was not knowing who his mother was. Creusa sympathized and cautiously revealed that she had a friend with a similar problem, a woman who had borne a son to Apollo, only to have the infant disappear and to suffer childlessness for the rest of her life.

Ion, shocked and outraged at the insult to his god, demanded that Creusa end her accusation of Apollo in his own tem-

Vinson's poor-white family and friends were sure to lynch Lucas, Chick wanted to leave town. But when Sheriff Hope Hampton brought Lucas to the jail in Jefferson, Chick, unable to suppress his sense of obligation, was standing on the street where the old colored man could see him. Lucas asked Chick to bring his uncle, Gavin Stevens, to the jail.

At the jail the old man refused to tell Stevens what happened at the shooting, whereupon the lawyer left in disgust. But Lucas did tell Chick that Vinson Gowrie had not been shot with his gun—a forty-one Colt—and he asked the boy to verify this fact by digging up the corpse. Although the body was buried nine miles from town and the Gowries would be sure to shoot a grave robber, Chick agreed to the request; he knew that Lucas would undoubtedly be lynched if someone did not help the old man. Barbershop and poolroom loafers had already gathered while waiting for the pine-hill country Gowries to arrive in town.

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skull had been bashed in. They filled the grave, returned to town, awakened Stevens, and went to the sheriff with their story.

This group, joined by old man Gowrie and two of his sons, reopened the grave. But when they lifted the lid the coffin was found to be empty. A search disclosed Montgomery's body hastily buried nearby and Vinson's sunk in quicksand. When the sheriff took Montgomery's body into town, the huge crowd that had gathered in anticipation of the lynching of Lucas Beauchamp soon scattered.

Questioning of Lucas revealed that Crawford Gowrie had murdered his brother Vinson. Crawford, according to the old Negro, had been cheating his brother in a lumber deal. Jake Montgomery, to whom Crawford had sold the stolen lumber, knew that Crawford was the murderer and had dug up Vinson's grave to prove it. Crawford murdered Montgomery at the grave and put him in Vinson's coffin. When he saw Chick and his friends open the grave, he was forced to remove Vinson's body too. Sheriff Hampton soon captured Crawford, who killed himself in his cell to avoid a trial.

At last, Chick thought, he had freed himself of his debt to the old Negro. A short time later, however, Lucas appeared at Stevens' office and insisted on paying for services rendered. Stevens refused payment for both himself and Chick but accepted two dollars for "expenses." Proud, unhumiliated to the end, Lucas Beauchamp demanded a receipt.

IPHIGENIA IN AULIS

Type of work: Drama

Author: Euripides (480-406 B.C.)

Type of plot: Classical tragedy

Time of plot: Beginning of Trojan War

Locale: Aulis, on the west coast of Euboea

First presented: 405 B.C.

Principal characters:

AGAMEMNON, King of Mycenae

CLYTEMNESTRA, his wife

IPHIGENIA, their daughter

ACHILLES, a Greek warrior

MENELAUS, King of Sparta

Critique:

In *Iphigenia in Aulis*, Agamemnon, the co-commander of all the Greek forces in the Trojan War, impresses one as being essentially the civilian executive, the upper middle-class husband and father who would rather be dictating business, not military policies. Likewise, Clytemnestra, his wife, resembles the society-conscious suburban matron, rather than a queen. Hence, despite its heroic background and despite the nominally heroic aspects of its characters, the play is in many respects a domestic tragedy. Lacking are the terrible and compulsive passions which motivate the story of Clytemnestra and Agamemnon in the dramas of Aeschylus.

The Story:

At Aulis, on the west coast of Euboea, part of Greece, the Greek host had assembled for the invasion of Ilium, the war having been declared to rescue Helen, wife of King Menelaus, after her abduction by Paris, a prince of Troy. Lack of wind, however, prevented the sailing of the great fleet.

While the ships lay becalmed, Agamemnon, commander of the Greek forces, consulted Calchas, a seer. The oracle prophesied that all would go well if Iphigenia, Agamemnon's oldest daughter, were sacrificed to the goddess Artemis. At first Agamemnon was reluctant to see his daughter so destroyed, but at last Mene-

nothing else would move the weather-bound fleet. Agamemnon wrote to Clytemnestra, his queen, and asked her to conduct Iphigenia to Aulis, his pretext being that Achilles, the outstanding warrior among the Greeks, would not embark unless he were given Iphigenia in marriage.

The letter having been dispatched, Agamemnon had a change of heart; he felt that his continued popularity as co-leader of the Greeks was a poor exchange for the life of his beloved daughter. In haste he dispatched a second letter countermanding the first, but Menelaus, suspicious of his brother, intercepted the messenger and struggled with him for possession of the letter. When Agamemnon came upon the scene, he and Menelaus exchanged bitter words. Menelaus accused his brother of being weak and foolish, and Agamemnon accused Menelaus of supreme selfishness in urging the sacrifice of Iphigenia.

During this exchange of charge and countercharge a messenger announced the arrival of Clytemnestra and Iphigenia in Aulis. The news plunged Agamemnon into despair; weeping, he regretted his kingship and its responsibilities. Even Menelaus was affected, so that he suggested disbanding the army. Agamemnon thanked Menelaus but declared it was too late to turn back from the course they had elected to follow. Actually, Agamemnon

and he believed that widespread disaffection and violence would break out in the Greek army if the sacrifice were not made. Some Chalcian women who had come to see the fleet lamented that the love of Paris for Helen had brought such stir and misery instead of happiness.

When Clytemnestra arrived, accompanied by Iphigenia and her young son, Orestes, she expressed pride and joy over the approaching nuptials of her daughter and Achilles. Agamemnon greeted his family tenderly; touching irony displayed itself in the conversation between Agamemnon, who knew that Iphigenia was doomed to die, and Iphigenia, who thought her father's ambiguous words had a bearing only on her approaching marriage. Clytemnestra inquired in motherly fashion about Achilles' family and background. She was scandalized when the heartbroken Agamemnon asked her to return to Argos, on the excuse that he could arrange the marriage details. When Clytemnestra refused to leave the camp, Agamemnon sought the advice of Calchas. Meanwhile the Chalcian women forecast the sequence of events of the Trojan War and hinted in their prophecy that death was certain for Iphigenia.

Achilles, in the meantime, insisted that he and his Myrmidons were impatient with the delay and anxious to get on with the invasion of Ilium. Clytemnestra, meeting him, mentioned the impending marriage, much to the mystification of Achilles, who professed to know nothing of his proposed marriage to Iphigenia. The messenger then confessed Agamemnon's plans to the shocked Clytemnestra and Achilles. He also mentioned the second letter and cast some part of the guilt upon Menelaus. Clytemnestra, grief-stricken, prevailed upon Achilles to help her in

saving Iphigenia from death by sacrifice.

Clytemnestra then confronted her husband, who was completely unnerved when he realized that Clytemnestra was at last in possession of the dreadful truth. She rebuked him fiercely, saying that she had never really loved him because he had slain her beloved first husband and her first child. Iphigenia, on her knees, implored her father to save her and asked Orestes, in his childish innocence, to add his pleas to his mother's and her own. Although Agamemnon was not heartless, he knew that the sacrifice must be made. He argued that Iphigenia would die for Greece, a country and a cause greater than them all.

Achilles, meanwhile, spoke to the army in behalf of Iphigenia, but he admitted his failure when even his own Myrmidons threatened to stone him if he persisted in his attempt to stop the sacrifice. At last he mustered enough loyal followers to defend the girl against Odysseus and the entire Greek host. Iphigenia refused his aid, however, saying that she had decided to offer herself as a sacrifice for Greece. Achilles, in admiration, offered to place his men about the sacrificial altar so that she might be snatched to safety at the last moment.

Iphigenia, resigned to certain death, asked her mother not to mourn for her. Then she marched bravely to her death in the field of Artemis. Clytemnestra was left in prostration in her tent. Iphigenia, at the altar, said farewell to all that she held dear and submitted herself to the sacrifice.

The Chalcian women, onlookers at the sacrifice, invoked Artemis to fill the Greek sails now with wind so that the ships might carry the army to Troy to achieve eternal glory for Greece.

IPHIGENIA IN TAURIS

Type of work: Drama

Author: Euripides (480-406 B.C.)

Type of plot: Romantic tragedy

Time of plot: Several years after the Trojan War

Locale: Tauris, in the present-day Crimea

First presented: c. 420 B.C.

Principal characters:

IPHIGENIA, a priestess of Artemis

ORESTES, her brother

PYLADES, Orestes' friend

THOAS, King of Tauris

ATHENA, goddess of the hunt

Critique:

Actually, *Iphigenia in Tauris* is not a tragedy in the classic sense at all; instead, it is a romantic melodrama. Iphigenia, after years in a barbaric land, may still have felt hatred for the Greeks, but her sentimental longing to return to Argolis, her birthplace and the scene of her happy childhood, was intense. Her feelings are described most touchingly by Euripides. The play abounds in breathtaking situations of danger and in sentimental passages of reminiscence. The recognition scene is perhaps the most thrilling, if not the most protracted in the classic Greek drama. Goethe dramatized this story in his *Iphigenie auf Tauris* (1787).

The Story:

When the Greek invasion force, destined for Ilium, was unable to sail from Aulis because of a lack of wind, Agamemnon, the Greek commander, appealed to Calchas, a Greek seer, for aid. Calchas said that unless Agamemnon gave Iphigenia, his oldest daughter, as a sacrifice to Artemis, the Greek fleet would never sail. By trickery Agamemnon succeeded in bringing Clytemnestra, his queen, and Iphigenia to Aulis, where the maiden was offered up to propitiate the goddess. At the last moment, however, Artemis substituted a calf in Iphigenia's place and spirited the maiden off to the barbaric land of Tauris, where she was doomed to spend the rest of her life as a priestess of Artemis. One of Iphigenia's duties was

who was apprehended in Tauris was by law condemned to die—for sacrifice in the temple of the goddess.

Iphigenia had been a priestess in Tauris for many years when, one night, she had a dream which she interpreted to mean that her brother Orestes had met his death; now there could be no future for her family, Orestes having been the only son.

Orestes, however, was alive; in fact, he was actually in Tauris. After he and his sister Electra had murdered their mother to avenge their father's death at her hands, the Furies had pursued Orestes relentlessly. Seeking relief, Orestes was told by the Oracle of Delphi that he must procure a statue of Artemis which stood in the temple of the goddess in Tauris and take it to Athens. Orestes would then be free of the Furies.

Orestes and his friend Pylades reached the temple and were appalled at the sight of the earthly remains of the many Greeks who had lost their lives in the temple. They resolved, however, to carry out their mission of stealing the statue of Artemis.

Meanwhile Iphigenia, disturbed by her dream, aroused her sister priestesses and asked their help in mourning the loss of her brother. In her loneliness she remembered Argos and her carefree childhood. A messenger interrupted her reverie with the report that one of two young Greeks on the shore had in a frenzy slaughtered Taurian cattle which had

was Orestes, under the influence of the Furies. In the fight which followed Orestes and Pylades held off great numbers of Taurian peasants, but at last the peasants succeeded in capturing the two youths. The Greeks were brought to Thoas, the King of Tauris.

Iphigenia, as a priestess of Artemis, directed that the strangers be brought before her. Heretofore she had always been gentle with the doomed Greeks and had never participated in the bloody ritual of sacrifice. Now, depressed by her dream, she was determined to be cruel.

Orestes and Pylades, bound, were brought before Iphigenia. Thinking of her own sorrow, she asked them if they had sisters who would be saddened by their deaths. Orestes refused to give her any details about himself, but he answered her inquiries about Greece and about the fate of the prominent Greeks in the Trojan War. She learned to her distress that her father was dead by her mother's treachery and that Orestes was still alive, a wanderer.

Deeply moved, Iphigenia offered to spare Orestes if he would deliver a letter for her in Argos. Orestes magnanimously gave the mission to Pylades; he himself would remain to be sacrificed. When he learned that Iphigenia would prepare him for the ritual, he wished for the presence of his sister to cover his body after he was dead. Iphigenia, out of pity, promised to do this for him. She went to bring the letter. Orestes and Pylades were convinced that she was a Greek. Pylades then declared that he would stay and die with his friend. Orestes, saying that he was doomed to die anyway for the murder of his mother, advised Pylades to return to Greece, marry Electra, and build a temple in his honor.

Iphigenia, returning with the letter, told Pylades that it must be delivered to one Orestes, a Greek prince. The letter urged Orestes to come to Tauris to take Iphigenia back to her beloved Argos; it explained how she had been saved at Aulis and spirited by Artemis to Tauris.

Pylades, saying that he had fulfilled the mission, handed the letter to Orestes. Iphigenia, doubtful, was finally convinced of Orestes' identity when he recalled familiar details of their home in Argos. While she pondered escape for the three of them, Orestes explained that first it was necessary for him to take the statue of Artemis, in order to avoid destruction. He asked Iphigenia's aid.

Having received a promise of secrecy from the priestesses who were present, Iphigenia carried out her plan of escape. As Thoas, curious about the progress of the sacrifice, entered the temple, Iphigenia appeared with the statue in her arms. She explained to the mystified Thoas that the statue had miraculously turned away from the Greek youths because their hands were stained by domestic murder. She declared to King Thoas that it was necessary for her secretly to cleanse the statue and the two young men in sea water. She commanded the people of Tauris to stay in their houses lest they too be tainted.

When Orestes and Pylades were led from the temple in chains, Thoas and his retinue covered their eyes so that they would not be contaminated by evil. Iphigenia joined the procession and marched solemnly to the beach. There she ordered the king's guards to turn their backs on the secret cleansing rites. Fearful for Iphigenia's safety, the guards looked on. When they beheld the three Greeks entering a ship, they rushed down to the vessel and held it back. The Greeks beat off the Taurians and set sail. The ship, however, was caught by tidal currents and forced back into the harbor.

Thoas, angry, urged all Taurians to spare no effort in capturing the Greek ship. Then the goddess Athena appeared to Thoas and directed him not to go against the will of Apollo, whose Oracle of Delphi had sent Orestes to Tauris to get the statue of Artemis. Thoas meekly complied. Iphigenia, Orestes, and Pylades returned to Greece, where Orestes, having

set up the image of the Taurian Artemis in Attica, was at last freed from the wrath of the Furies. Iphigenia continued,

in a new temple, to be a priestess of Artemis.

ISRAEL POTTER

Type of work: Novel

Author: Herman Melville (1819-1891)

Type of plot: Social satire

Time of plot: 1774-1826

Locale: Vermont, Massachusetts, England, France, the Atlantic Ocean

First published: 1855

Principal characters:

ISRAEL POTTER, a wanderer

ISRAEL'S FATHER

KING GEORGE III

BENJAMIN FRANKLIN

JOHN PAUL JONES

ETHAN ALLEN

SQUIRE WOODCOCK, an American agent

THE EARL OF SELKIRK

Critique:

Facetiously dedicated to the Bunker Hill Monument, *Israel Potter* is a mock picaresque novel. The hero, Israel Potter, wanders about America and Europe for over fifty years, never settling, never successful, providing a vehicle through which Melville satirizes a great many ideas and institutions. The pious morality of Benjamin Franklin, tidied into sugar-coated aphorisms, is one of Melville's principal targets. Other targets are the brutality of all wars, the idiocy of jingoistic patriotism, the barbarous quality lurking behind supposedly civilized behavior; neither American energy nor European polish can protect man from brutality or from the ridiculous patriotism around him. Despite the serious nature of Melville's theme, the novel is frequently very funny. Israel, the innocent, frequently stumbles into difficult situations and out of them by changing clothes, masquerading as a ghost, feigning madness, or pretending a polite worldliness he does not possess. The novel was not well received when it was written, for mid-nineteenth-century American taste did not relish the picaresque or the mocking treatment of America's noble fight for freedom. Although generally appreciated by those who have read it, *Israel Potter* has not yet received the attention accorded to many of Melville's other novels

nor the attention that it deserves because of its genuine comedy and its astringent defense of civilized values.

The Story:

Born among the rugged stones of the New England hills, in the Housatonic Valley, Israel Potter grew up with all the virtues of the hard, principled, new land. After an argument with his father over a girl whom his stern parent did not think a suitable match, Israel decided to run away from home while his family was attending church. He wandered about the countryside, hunting deer, farming land, becoming a trapper, dealing in furs. During his wanderings he learned that most men were unscrupulous. He also hunted whales from Nantucket to the coast of Africa.

In 1775, Israel joined the American forces and took part in the Battle of Bunker Hill. He fought bravely, but the battle, as he saw it, was simply disorganized carnage. Wounded, Israel enlisted aboard an American ship after his recovery. Once at sea, the ship was captured by the British. Israel was taken prisoner and conveyed to England on the British ship, but on his arrival in London he managed to make his escape.

Wandering about London, Israel met various Englishmen who mocked his

American accent. Some of the English were kind and helpful to him; others cuffed him about and berated the scurrilous Yankee rebels. He found various odd jobs, including one as a gardener working for a cruel employer. He escaped from this job and found one as a gardener on the king's staff at Kew Gardens. One day Israel met King George III. The king, completely mad, realized that Israel was an American and was ineffectually kind to him. Eventually, in a slack season, Israel was discharged. He then worked for a farmer, but when neighboring farmers discovered that he was an American, he was forced to run away.

Israel met Squire Woodcock, a wealthy and secret friend of America, who sent him on a secret mission to Benjamin Franklin in Paris. Israel carried a message in the false heel of his new boots. On his arrival in Paris, while he was looking for Benjamin Franklin, a poor man tried to shine his boots on the Pont Neuf. Israel, in fright, kicked the man and ran off. At last he found Benjamin Franklin, who took the message and then insisted that Israel return and pay damages to the bootblack.

In this fashion Israel, under the tutelage of Franklin, learned his first lesson in European politeness and consideration. From this incident Franklin proceeded to instruct Israel in the ways of proper behavior, deriving many of his lessons from the simple maxims in *Poor Richard's Almanack*. Israel, still innocent, absorbed the teaching carefully, although none of it ever applied to his later experiences. Franklin promised that Israel would be sent back to America, if he would first return to England with a message. While still in Paris, Israel met the stormy and ferocious Captain John Paul Jones, who also visited Franklin. John Paul Jones found Israel a bright and likely young man.

Israel made his way back across the Channel and went to Squire Woodcock. The squire urged him to hide in the dungeon cell for three days, since their

plot was in danger of discovery. When Israel emerged from the cell, he recognized that the good squire must have been killed for his activities in the American cause.

Having appropriated some of the squire's clothes, Israel masqueraded as Squire Woodcock's ghost and escaped from a house filled with his enemies. He then traded clothes with a farmer, wandered to Portsmouth, and signed on as a foretopman on a British ship bound for the East Indies. In the Channel, his ship met another ship whose captain had authority to impress some of the men; Israel was among those taken. That same night the ship was captured by an American ship under the command of John Paul Jones. Having revealed himself to his old friend, Israel soon became the quartermaster of the *Ranger*. With John Paul Jones, Israel engaged in piracy, capturing and looting ships.

In Scotland they called on the Earl of Selkirk in order to rob him, but the nobleman was not at home. Israel impressed the earl's wife with his Parisian manners, drank tea with her, and assured her that he and John Paul Jones did not intend to do the lady any harm. The crew, however, insisted that plunder was a part of piracy, and so Israel and John Paul Jones were forced to allow the men to take the family silver and other valuables. Israel promised to restore all articles of value, and when he received a large sum of money from another exploit, he and John Paul Jones bought back all the earl's articles from the men and returned them to the Selkirk family.

Other adventures did not end so cheerfully. The sea fight between the *Bon Homme Richard* and the *Serapis* was a violent and bloody battle, fought along national lines and devoid of all the amenities of piracy. Both ships were lost, and Israel and John Paul Jones, still hoping to get to America, sailed on the *Ariel*. The *Ariel* was captured by the British and Israel was again impressed into the British Navy. By feigning madness to

hide his Yankee origins, he got back to England safely.

In England, Israel met Ethan Allen, a strong, heroic, Samson-like figure, held prisoner by the English. Israel tried to help Allen escape but was unsuccessful. Disguised as a beggar, he went to London, where he remained for over forty years. During that time he worked as a brick-maker and laborer, always hoping to save enough money to return to America but never finding the economic situation in London stable enough to permit saving. A wanderer in an alien land, he became part of the grime and poverty of London. During those years he married a shopgirl who bore him a son. Finally,

in 1826, he secured some credit and, with the help of the American consul, sailed for America with his son.

Israel arrived in Boston on July 4, during a public celebration of the Battle of Bunker Hill. No one recognized him or acknowledged his right to be there. Instead, people laughed at him and thought he was mad. He returned to his father's farm, but the homestead had long since disappeared. Old Israel, his wanderings ended, found no peace, comfort, or friendship in his old age. Although heroes of the Revolution were publicly venerated, the aged man could not even get a small pension.

IT IS BETTER THAN IT WAS

Type of work: Drama

Author: Pedro Calderón de la Barca (1600-1681)

Type of plot: Cape-and-sword comedy

Time of plot: Seventeenth century

Locale: Vienna

First presented: 1631

Principal characters:

CARLOS COLONA, son of the Governor of Brandenburg

DON CÉSAR, a Viennese magistrate

FLORA, his daughter

LAURA, Flora's friend

FABIO, Laura's brother

ARNALDO, Laura's suitor

DINERO, Carlos' servant

Critique:

In his early days, Calderón, as the inheritor of the good and the bad of sixteenth-century drama, followed Lope de Vega's formula for comedy, but with a tightening of the plot and the illumination of some of the extra threads. His cape-and-sword plays dealt with veiled women, secret rooms, and the hoodwinking of fathers and guardian brothers by sweethearts who, like Lope's heroines, are frequently motherless, lest fooling a mother might be regarded as disrespect for womanhood. Calderón's servants, derived from the *gracioso* invented by Lope, are a combination of a shrewd rascal faithful to his master and a character added to the cast to provide humor. During his ten years of service in Spanish armies (1625-1635) Calderón sent back from Flanders and Italy about ten plays, including *It Is Better than It Was*, an optimistic contrast to the earlier *It Is Worse than It Was*. In the celebrated letter to the Duke of Veragua, written ten months before his death and listing the 111 plays from his pen, Calderón mentioned it as among those still unpublished. There is little philosophy in this drama, aside from the shrewd wisdom and salty comments of the skeptical servant. It is a comedy of love-making among the nobility, with the outcome not definitely known until the lines spoken just before the bare rite is a good word for the au-

thor to end the play.

The Story:

Flora and her friend Laura, both motherless, went out veiled into the streets of Vienna to witness the city's welcome to the Spanish princess María. Unfortunately, they were recognized by Arnaldo, in love with Laura, and by Licio, chosen by Flora's father as the future husband of his daughter. Flora became intrigued by the attempts of a handsome stranger to talk to her. When a quarrel between him and Licio seemed imminent, both ladies fled to their homes.

Into Flora's home rushed the stranger, Carlos Colona, in search of asylum. He said that he had been forced into a duel over a veiled woman and had killed his challenger. Without identifying herself, Flora promised him protection and hid him in a closet as Arnaldo appeared, seeking to kill the man who had murdered Licio. Her father, Don César, also came in, having learned from Dinero, the stranger's servant, that the murderer was the son of his old friend, the Governor of Brandenburg. He faced a predicament. His ties of friendship required that he help the young fugitive, but as magistrate he must hunt him down and execute him.

In the meantime Arnaldo had carried the news to Laura as an excuse to enter

her house without objections from her brother and guardian, Fabio; but Fabio warned the young man never again to try to talk to Laura while she was unchaperoned. Then, seeing in Flora's grief a chance to further his own courtship, Fabio left to visit her and in doing so interrupted her plans to get Don Carlos to a place of safety.

Because there were too many people around the house, visitors come to see the magistrate, Flora and her servant Silvia decided to hide Don Carlos in the tower of the building, formerly the town jail. Later Silvia returned to tell the fugitive that a heavily muffled woman wanted to talk to him. Flora, the caller, knew that it was impossible for her to go openly calling on the man who had just killed her fiancé. Don Carlos decided that the women of Vienna were kind to strangers. The visitor, after making him promise not to try to discover her identity, explained that she had come because she was the cause of all his trouble, the motive for the duel, and she wanted to make amends. He answered that he was leaving Vienna as soon as possible in order not to harm her reputation. But the arrival of Dinero again delayed his escape. The servant, learning Flora's identity, prevented her father's discovery of her secret by claiming that he had brought a cloak which the girl was merely trying on.

Don César having gone to post guards at the gates, Don Carlos gave Flora a jewel as a token and then slipped over the wall into the next house. There he interrupted the love-making of Arnaldo and Laura, but he won their sympathy by telling a story about fleeing from a jealous husband. Arnaldo, having boosted

the fugitive over a high fence to safety, was himself caught by Don César, who was pursuing the fugitive, and by Fabio, who had been awakened by the noise. By keeping muffled, Arnaldo tricked the magistrate into believing him the escaping Don Carlos. Don César ordered a jailer to return the fugitive to the tower prison.

Don Carlos had already taken refuge there, convinced it was the safest place in which he could hide. The young man's presence now offered Don César a triple problem of honor: his conflicting duties as father, friend, and magistrate. Meanwhile, Arnaldo, finding Don Carlos in the tower, started a quarrel. The noise of the fight brought Don César to the scene. He scoffed at Arnaldo's accusations that the young man was secretly visiting Flora; his own jailer had brought the young man there. Denounced as a scandalmonger, Arnaldo was thrown out of the house.

Laura, veiled, was an early morning visitor to the tower. At first Flora, also in disguise, saw in her friend a possible rival; but Laura, thinking that the prisoner was Arnaldo, had come to confess her indiscretion, if necessary, in order to free him. The others, bursting in, found the two veiled women. Arnaldo, realizing that one was Laura, confessed his misdeeds and asked to marry her, but only after he had killed Don Carlos. The prisoner then concocted a story that placated everybody. Laura's honor was now safe. Don Carlos also assured Don César that he had sought asylum in the house of his father's friend, not of his sweetheart's father; and he pointed out his marriage to Flora would resolve all problems. So all ended happily with a double wedding.

IT IS WORSE THAN IT WAS

Type of work: Drama

Author: Pedro Calderón de la Barca (1600-1681)

Type of plot: Cape-and-sword comedy

Time of plot: Seventeenth century

Locale: Gaeta, Italy

First presented: 1630

Principal characters:

CÉSAR URSINO, a fugitive from justice

CAMACHO, his servant

FLÉRIDA COLONA, whom César loves

JUAN DE ARAGÓN, Governor of Gaeta

LISARDA, his daughter

CELIA, her servant

DON JUAN, Lisarda's suitor and César's friend

Critique:

In his early days, Calderón imitated the complicated plots of Lope de Vega's cape-and-sword plays with their disguises and mistaken identities. A good example is *It Is Worse than It Was* (*Peor está que estaba*), first presented in 1630 and appearing in the first "Parte" of twelve plays by Calderón published in 1635. Later it was corrected and reprinted in 1682 by Calderón's friend, Juan de Vera Tassis. Because many seventeenth-century Spanish dramatists were competing with Lope for popularity, the Jesuit-trained Calderón, to make his plays different, added an interest in philosophy and logic. His characters, as one critic has put it, make love like debaters. Lisarda, inquiring how César can love her without having seen her, is answered by an exposition of how blind people can admire what they cannot see. For additional differentiation, Calderón borrowed from the Gongoristic literary practice, then popular, and provided word puzzles for his audiences, as when he refers to a diamond bribe given a servant as an "errant star," or played with metaphors, as when César speaks of the dawn "crowned with roses and carnations." But Calderón was also a skilled poet and dramatist, even in his early days. His thoughts are clothed in word music, and his plots, in spite of their complications, are mechanically correct and exciting to follow.

The Story:

When Juan de Aragón, Governor of Gaeta, received a letter from his old friend Alonso Colona of Naples, saying that his daughter had run off with a murderer, César Ursino, that official was so upset and incoherent that his daughter Lisarda was sure that her own guilty secret had been discovered, for she had been going veiled to assignations with a romantic wooer. This gallant, who called himself Fabio, was really César. He was deeply interested in the veiled girl whom he was meeting, much to the dismay of his servant Camacho, who remonstrated with his master and reminded him that he was to marry Flérída.

One day César ran across his old friend, Don Juan, who had returned from Flanders to visit an old soldier friend of his and to pay court to Lisarda. About the same time Flérída Colona arrived in Gaeta from Naples and appealed for help to the governor's daughter. Calling herself Laura, she explained that her sweetheart was in flight after having killed a man who had molested her, and that she was following him.

During her next meeting with César, Lisarda was persuaded to unveil herself. Her maid Celia, flirting with Camacho, also revealed herself. At that moment they were discovered by the governor, who was searching for César. The fugitive declared: "Things are worse than they

to the tower, and ordered the veiled girl, whom he took for the daughter of his old friend, to be taken under guard to his own house.

Returning home before her father, Lisarda was able to make him believe on his arrival that his captive had been Flérida, the girl whom Lisarda was already sheltering in the house. Satisfied with the way matters had turned out, the governor dispatched a messenger to his friend in Naples and promised to keep the runaway girl out of mischief until she was safely married. Meanwhile, Don Juan had been accepted as Lisarda's suitor and was being entertained in the governor's house.

Lisarda, remorseful that César had been jailed because of his passion for her, sent Celia to him with a note arranging for another meeting that night. The servant found him and Camacho comparing Flérida and his new lady. César, immediately accepting the invitation, promised to bribe the jailer for a night of freedom. Bribery was not necessary, however. Don Juan, on his arrival to visit the prisoner, announced that the jailer was his old military comrade, who would let César out on parole. César had hoped to keep his friend from learning about the veiled woman, but was glad of Don Juan's help when his pistol went off unexpectedly, revealing his presence in Lisarda's room. Don Juan, who was staying in the governor's house, arrived first on the scene, recognized César, and aided him to escape.

Don Juan debated all night whether to challenge César as a rival or to aid him as a friend. Unable to make up his mind,

he hesitated about accepting the governor's offer of immediate marriage to Lisarda. While he was debating with himself, the early-rising Flérida found him in the patio. Her general remarks about César and their adventures together in the past convinced Don Juan that she had been the girl in César's company the night before. During their discussion Flérida learned for the first time that César was in the Gaeta jail.

When her attempts to visit him aroused Lisarda's jealousy, the governor, overhearing part of the conversation between the girls, almost uncovered the truth about Lisarda's secret meetings. But Lisarda managed to keep her secret from her father. She also promised Flérida a full explanation of everything that had happened.

Once more Don Juan visited César in jail. Camacho, by his quick wit, managed to save Lisarda's good name, but all was nearly discovered when the governor arrived with news that he had made arrangements for César's immediate marriage to Flérida. Unable to understand the young man's surprise at news of his sweetheart, he insisted that he had found them together the previous night.

To get the truth, Don Juan gathered everyone concerned at the governor's house. There Lisarda, to escape scandal, was compelled to see Flérida paired off with César while she had to be satisfied with Don Juan. To complete the round of weddings, Celia and Camacho were paired off with each other.

THE ITALIAN

Type of work: Novel

Author: Mrs. Ann Radcliffe (1764-1823)

Type of plot: Gothic romance

Time of plot: 1758

Locale: Italy

First published: 1797

Principal characters:

VINCENTIO DI VIVALDI, a young nobleman of Naples

ELLENA DI ROSALBA, loved by Vincentio

THE MARCHESE DI VIVALDI, and

THE MARCHESA DI VIVALDI, Vincentio's parents

SCHEDONI, the marchesa's confessor, formerly the Count di Bruno

SIGNORA BIANCHI, Ellena's aunt

SISTER OLIVIA, formerly the Countess di Bruno

PAULO MENDRICO, Vincentio's faithful servant

Critique:

In *The Journal of a Tour*, an account of a journey through Holland and Germany with her husband in 1794, Mrs. Radcliffe told how on her trip up the Rhine she had encountered two Capuchins "as they walked along the shore, beneath the dark cliffs of Boppard, wrapt in the long black drapery of their order, and their heads shrouded in cowls, that half concealed their faces. . . ." She saw them as "interesting figures in a picture, always gloomily sublime." This vision is commonly believed to have inspired the character of Schedoni, the most sinister villain in that gallery of villains, the Gothic novel. As in her other books, *The Italian, or, The Confessional of the Black Penitents* mingles the wild or idyllic beauty of nature with scenes of nightmare and terror. The novel is wholly a work of the romantic imagination, lacking both the fantastic supernaturalism and the turgid sensationalism of her rivals in this specialized genre.

The Story:

Vincentio di Vivaldi saw Ellena di Rosalba for the first time at the Church of San Lorenzo in Naples. So impressed was he by the sweetness of her voice and the grace of her person that at the end of the service he followed the girl and her elderly companion in the hope that the

features. When the elderly woman stumbled and fell, Vivaldi seized the opportunity to offer her his arm, a gallant gesture which gave him the excuse to accompany the two women to the Villa Altieri, their modest home on an eminence overlooking the bay of Naples.

The next day he returned to ask after the health of Signora Bianchi, as the older woman was named. Although the matron received her guest courteously, Ellena did not appear. Thrown into a mood of despondency by her absence, he inquired of his acquaintances into the girl's family, but learned only that she was an orphan, the niece and ward of her aged relative.

That night, resolved to see Ellena again, he left a reception given by his mother and repaired to the Villa Altieri. The hour was late and only one window was lighted. Through a lattice he saw Ellena playing on her lute while she sang a midnight hymn to the Virgin. Entranced, he drew near the lattice and heard her pronounce his name; but when he revealed himself the girl closed the lattice and left the room. Vivaldi lingered in the garden for some time before returning to Naples. Lost in reverie, he was passing under a shattered archway extending over the road when a shadowy figure in a monk's robe glided across his

villa.

Thinking that the warning had been given by a rival, he returned the next night in the company of his friend Bonorma. Again the dark figure appeared and uttered a sepulchral warning. Later, as the two young men were passing under the arch, the figure showed itself once more. Vivaldi and Bonorma drew their swords and entered the ancient fortress in search of the mysterious visitant. They found no trace of anyone lurking in the ruins.

Still believing that these visitations were the work of a rival, Vivaldi decided to end his suspense by making a declaration for Ellena's hand. Signora Bianchi listened to his proposal and then reminded him that a family as old and illustrious as his own would object to an alliance with a girl of Ellena's humble station. Vivaldi realized that she spoke wisely, but with all the fervor of a young man in love he argued his suit so eloquently that at last Signora Bianchi withdrew her refusal. After Vivaldi had made repeated visits to the villa, a night came when the aged woman placed Ellena's hand in his and gave them her blessing. To Vivaldi's great joy it was decided that the marriage would be solemnized during the coming week.

The Marchese and Marchesa di Vivaldi, in the meantime, had not remained in ignorance of their son's frequent visits at the Villa Altieri. On several occasions the marchese, a man of great family pride and strict principles, had remonstrated with his son and assured him that any expectation of marriage to one so far below him in station was impossible. To this argument Vivaldi answered only that his affections and intentions were irrevocable. His mother, a haughty and vindictive woman, was equally determined to end what she regarded as her son's foolish infatuation. Realizing that the young man could not be moved by persuasion or threats, she summoned her confessor and secret adviser, the monk Schedoni, and consulted him on measures to separate Ellena and Vivaldi.

Schedoni, a monk at the Convent of the Santo Spirito, was a man of unknown family and origins. His spirit appeared haughty and disordered; his appearance conveyed an effect of gloom that corresponded to his severe and solitary disposition. Because of his austere manners, brooding nature, and sinister appearance he was loved by none, hated by many, and feared by most. Vivaldi disliked the monk and avoided him, even though he had no presentiment of what Schedoni was preparing for him and Ellena.

On the morning after his acceptance as Ellena's suitor Vivaldi hastened to the villa. In the darkened archway the ghostly figure again appeared and told him that death was in the house. Deeply disturbed, Vivaldi hurried on, to learn on his arrival that Signora Bianchi had died suddenly during the night. When Beatrice, the old servant, confided her suspicions that her mistress had been poisoned, Vivaldi grew even more concerned. His own suspicions falling on Schedoni, he confronted the monk in the marchesa's apartment on his return to Venice, but the confessor cleverly parried all the questions Vivaldi put to him. Vivaldi, apologizing for his conduct and accusing speech, failed to realize that he had made an enemy of Schedoni and that the monk was already planning his revenge.

Meanwhile, it had been decided that Ellena was to find a sanctuary in the Convent of Santa Maria della Pietà after her aunt's funeral, and Vivaldi was in agreement with her desire to withdraw to that shelter during her period of mourning. While Ellena was packing in preparation for her departure the next day, she heard Beatrice screaming in another room. At that same moment three masked men seized Ellena and in spite of her protests carried her from the house. Thrust into a closed carriage, she was driven throughout the night and most of the next day into the mountainous region of Abruzzo. There her captors conducted her to a strange religious establishment where she was turned over to the care of the nuns. Almost distracted,

the girl was led to a cell where she was at last able to give way to the extremities of her terror and grief.

Knowing nothing of these events, Vivaldi had decided that same night to explore the ruined fortress and to discover, if possible, the secret of the strange visitant he had encountered there. With him went Paulo Mendrico, his faithful servant. When they were within the archway the figure of the monk suddenly materialized, this time telling Vivaldi that Ellena had departed an hour before. Paulo fired his pistol, but the figure eluded them. Following drops of blood, Vivaldi and Paulo came at last to a chamber into which the figure had disappeared. As they entered, the great door shut behind them. In the chamber they found only a discarded, bloody robe. During the night they spent as prisoners in that gloomy room Paulo told his master of a muffled penitent who had appeared at the Church of Santa Maria del Pianto and made a confession apparently so strange and horrible that Ansaldo di Rovalli, the grand penitentiary, had been thrown into convulsions. During this recital they were startled by hearing groans close by, but they saw no one. In the morning the door of the chamber stood open once more, and Vivaldi and Paulo made their escape.

Alarmed for Ellena's safety, Vivaldi went at once to the villa. There he found Beatrice tied to a pillar and learned from her that her mistress had been carried off by abductors. Convinced that the strange happenings of the night were part of a plot to prevent his intended marriage, he again confronted Schedoni at the Convent of the Santo Spirito and would have assaulted the monk if others had not seized the distraught young man and restrained him by force. That night, by accident, Vivaldi heard from a fisherman that early in the day a closed carriage had been seen driving through Braccelli. Hopeful that he could trace the carriage and find Ellena, he set off in

ment Ellena was conducted to the parlor of the abbess, who informed her that she must choose between taking the veil or the person whom the Marchesa di Vivaldi had selected as her husband. When Ellena refused both offers she was taken back to her cell. Each evening she was allowed to attend vespers and there her attention was attracted to Sister Olivia, a nun who tried to reconcile her to the hardships of her confinement. For this reason, perhaps, Sister Olivia was the nun chosen by the abbess to inform Ellena that if she persisted in refusing a husband proper to her station she must take holy orders immediately.

Vivaldi, meanwhile, was continuing his search for Ellena. On the evening of the seventh day he and Paulo fell in with a company of pilgrims on their way to worship at the shrine of a convent about a league and a half distant. Traveling with this company, Vivaldi arrived at the convent in time to witness the service at which Ellena was to be made a novice. Hearing her voice raised in protest, he rushed to the altar and caught her as she fainted. Unable to secure Ellena's freedom, Vivaldi left the convent in order to try another plan to set her free. Though he did not know it, there was need of haste; the abbess had decided to punish Ellena by confining her in a chamber from which none had ever returned alive. Alarmed for the girl's life, Sister Olivia promised to help her escape from the convent that night.

Dressed in the nun's veil, Ellena attended a program of music given in honor of some distinguished strangers who were visiting the convent. There Vivaldi, disguised as a pilgrim, passed her a note in which he told her to meet him at the gate of the nuns' garden. Guided by Sister Olivia, Ellena went to the gate where Vivaldi was waiting with Brother Jeronimo, a monk whom he had bribed to lead them from the convent by a secret path. Brother Jeronimo tried to betray them, however, and Ellena would

prayers had not pitied them and unlocked the last door standing between the lovers and freedom.

Once in the open air, Vivaldi and Ellena descended the mountains to the place where Paulo waited with the horses for their escape. Instead of taking the road toward Naples, the fugitives turned westward toward Aquila. That day, as they were resting at a shepherd's cabin, Paulo brought word that they were being pursued by two Carmelite friars. Eluding their pursuers, they rode toward Lake Celano, where Ellena took refuge for the night in the Ursuline convent and Vivaldi stayed in an establishment of Benedictines.

While these events were taking place, the marchese, who knew nothing of his wife's scheming with Schedoni, was suffering great anxiety over his son's possible whereabouts and welfare. The marchesa, on the other hand, was apprehensive only that Ellena would be found and her plans undone. When Schedoni suggested in his sly, indirect fashion that Ellena be put out of the way for good, she was at first horrified by his suggestion. Later she reconsidered and at last she and the sinister monk came to an understanding. Ellena was to die. Schedoni, who had spies everywhere, was not long in locating the fugitives. As Vivaldi and Ellena were about to be married in the chapel of San Sebastian at Celano, armed men broke into the church and arrested the two under a warrant of the Holy Inquisition. Ellena was charged with having broken her nun's vows and Vivaldi with having aided her escape. Vivaldi, although wounded in his struggle to prevent arrest, was carried to Rome and after a short hearing before the Inquisitor was imprisoned to await future trial and possible torture to extort a confession. Paulo, protesting against separation from his master, was also confined.

After the agents of the Inquisition had taken Vivaldi and Paulo away, Ellena's guards put her on a waiting horse and set out on a road which led toward the Adriatic. After traveling with little inter-

ruption for two nights and two days they came to a lonely house on the seashore. There she was turned over to a villainous-looking man whom the guards called Spalatro and locked in a room in which the only furnishing was a tattered mattress on the floor. Exhausted, she fell asleep. Twice during the next day Spalatro came to her room, looked at her with a gaze that seemed a mixture of impatience and guilt, and then went away. At another time he took her to walk on the beach, where she met a monk whose face was hidden by his cowl. The monk was Schedoni. When he spoke to her, Ellena realized that he was neither a friend nor a protector but an enemy; and she fainted. Revived, she was returned to her room.

Schedoni was determined that Ellena should die that night. When Spalatro confessed pity for the girl and refused to be the executioner, Schedoni swore to do the deed himself. Going to the room where the girl was sleeping, he stood, dagger in hand, over her. Suddenly he bent to look closely at a miniature she wore about her neck. Agitated, he awoke Ellena and asked her if she knew whose portrait she wore. When she answered that it was the miniature of her father, Schedoni was even more shaken. He was convinced that he had discovered his lost daughter.

Overcome by remorse for his persecution of Ellena and the accusation which had exposed Vivaldi to the tortures of the Inquisition, Schedoni now tried to make amends. He and Ellena traveled as quickly as possible to Naples. After leaving the girl at the Villa Altieri, the monk hastened to the Vivaldis' palace and in an interview with the marchesa begged, without disclosing his connection with Ellena, that objections to Vivaldi's suit be withdrawn. When the marchesa proved inattentive, he determined to solemnize, without her consent, the nuptials of Vivaldi and Ellena.

Called a second time before the tribunal of the Inquisition, Vivaldi heard again among those present at the trial

the voice which had warned him on earlier occasions against his visits to the Villa Altieri. That night a strange monk visited him in his cell and asked how long he had known Schedoni. The monk then instructed Vivaldi to reveal to the Inquisition that Schedoni was actually Count Ferando di Bruno, who had lived fifteen years in the disguise of a Dominican monk. He was also to ask that Ansaldo di Rovalli, the grand penitentiary of the Black Penitents, be called to testify to a confession he had heard in 1752. When Vivaldi was again brought before the Inquisition he did as he had been told, with the result that Schedoni was arrested on his way to Rome to intercede for Vivaldi's freedom.

At Schedoni's trial the mystery that linked the sinister father confessor and the two lovers was made clear. Years before, Schedoni, then a splendorous younger son known as the Count di Marinella, had schemed to possess himself of his brother's title, his unencumbered estate, and his beautiful wife. He had arranged to have his brother, the Count di Bruno, assassinated by Spalatro and had contrived a story that the count had perished while returning from a journey to Greece. After a proper season of mourning he had solicited the hand of his brother's widow. When she rejected him his passion had caused him to carry her off by force. Although the lady had retrieved her honor by marriage, she continued to look on her new husband with disdain, and in his jealousy he became convinced that she was unfaithful. One day, returning unexpectedly, he found a visitor with his wife. Drawing his stiletto with the intention of attacking the guest, he struck and killed his wife instead. This was the confession which had so agitated the grand penitentiary, for he himself had been the guest and for him an innocent woman had died.

Further proof was the dying confession of Spalatro, whose death had been caused by a wound inflicted by Schedoni. Condemned to die for plotting his brother's death, Schedoni still persisted in his dec-

laration that Ellena was his daughter. This mystery was cleared up by Sister Olivia, who in the meantime had removed to the Convent of Santa Maria della Pietà; the nun was the unfortunate Countess di Bruno and the sister of Signora Bianchi. Her wound had not been mortal, but the report of her death had been given out in order to protect her from her vengeful husband. Wishing to withdraw from the world, she had entrusted her daughter by the first Count di Bruno and an infant daughter by the second to Signora Bianchi. The infant had died within a year.

Ellena, who knew nothing of this story, had been mistaken in her belief that the miniature was that of her father, and it was on her word that Schedoni had claimed her as his daughter. It was also revealed that Father Nicola, who had collected the evidence against Schedoni, had been the mysterious monk whose ghostly warnings Vivaldi heard under the arch of the old fortress. Appalled by the father confessor's villainy, he had turned against him after being wounded by Paulo's pistol on the night of the midnight search.

Schedoni had his final revenge. In some manner he administered a fatal dose of poison to Father Nicola and then died of the same mysterious drug. In his last moments he boasted that he was escaping an ignominious death at the hands of the Inquisition.

Because of Schedoni's dying confession, Vivaldi was immediately set free. During his imprisonment the marchesa had died repentant of the harm she had plotted against Ellena. Now the marchese, overjoyed to be reunited with his son, withdrew all objections to Vivaldi's suit. With all doubts of Ellena's birth and goodness removed, he went in person to the Convent of Santa Maria della Pietà and asked Sister Olivia for her daughter's hand in the name of his son. Vivaldi and Ellena were married in the convent church in the presence of the marchese and Sister Olivia. As a mark of special favor Paulo was allowed to be

present when his master took Ellena for his wife. If it had not been for the holy precincts and the solemnity of the occasion the faithful fellow would have thrown his cap into the air and shouted that this was indeed a happy day.

THE ITCHING PARROT

Type of work: Novel

Author: José Joaquín Fernández de Lizardi (1776-1827)

Type of plot: Picaresque satire

Time of plot: The 1770's to 1820's

Locale: Mexico

First published: 1816

Principal characters:

PEDRO SARMIENTO, The Itching Parrot, or Poll, a young Mexican

DON ANTONIO, Poll's prison mate and benefactor

JANUARIO, Poll's schoolmate

AN ARMY COLONEL, Poll's superior and benefactor

Critique:

This novel, written by the most rabid controversialist among Mexican authors during the unsettled years when Mexico was seeking to become independent of Spain, was suppressed after the publication of the eleventh chapter in 1816, and the complete novel was not published until three years after the author's death. Scholars have viewed it as the first Spanish-American novel, and it is reputed to have sold over one hundred million copies. Lizardi managed to smuggle into the novel most of the polemical tracts which had earned him nationwide fame as *The Mexican Thinker*, pamphlets directed against whoever sat at the head of the Mexican government, whether he was Spanish viceroy or revolutionist dictator. Lizardi, like his fictional hero, spent many months in jail. He considered himself a no-party man, and many Mexican regimes resorted to prison sentences to silence him; but Lizardi, always placing Mexico above its rulers, alternately satirized and advised them.

The Story:

Pedro Sarmiento was born to upper middle-class parents in Mexico City between 1771 and 1773; of the actual date, he was not sure. As a child he was willful, and his mother's excessive devotion only made him worse. He became such a scamp that at last his father sent him off to school. At school he was nicknamed Par-

rot. A little later, when he contracted the itch, his schoolmates nicknamed him *The Itching Parrot*, or Poll for short, and the name stuck to him through most of his life.

In addition to his nickname, Poll acquired many vicious habits from his school-fellows. Poll's father resolved to put Poll out as an apprentice in a trade, but Poll's mother, not wishing her son to disgrace her family by becoming a vulgar tradesman, insisted that the boy be sent to college. Against his better judgment, the father agreed, and so Poll was sent off to study for a college degree. After learning some Latin, some Aristotle, some logic, and a little physics, Poll was awarded a baccalaureate degree by the College of San Ildefonso.

Shortly after receiving his degree, Poll went into the countryside to visit a hacienda owned by the father of a former schoolmate. At the hacienda he earned the hatred of his schoolmate, Januario, by making advances to the latter's cousin, with whom Januario was infatuated. Januario took his revenge by temping Poll into a bullfight. Poll, who lost both the fight and his trousers, became the laughingstock of the hacienda. Still unsatisfied, Januario tricked Poll into trying to sleep with the girl cousin. Through Januario, the girl's mother discovered the attempt, beat Poll with her shoe, and sent him back to Mexico City in disgrace.

THE ITCHING PARROT by José Joaquín Fernández de Lizardi. By permission of the publishers, Doubleday & Co., Inc. Copyright, 1942, by Doubleday & Co., Inc.

Upon his return to the city Poll was told by his father that he had to find some means of earning a livelihood. Poll, searching for the easiest way, decided he would study theology and enter the Church. Theology quickly proved uninteresting, and Poll gave up that idea. Trying to escape his father's insistence that he learn a trade, Poll then decided to enter a Franciscan monastery. There he soon found that he could not stand the life of a monk; he was glad when his father's death gave him an excuse to leave the monastery. After a short period of mourning Poll rapidly exhausted his small inheritance through his fondness for gambling, parties, and women. The sorrow he caused his mother sent her, also, to an early death. After his mother died, Poll was left alone. None of his relatives, who knew him for a rogue, would have anything to do with him.

In his despair Poll fell in with another schoolmate, who supported himself by gambling and trickery. Poll took up a similar career in his schoolmate's company. A man he gulled discovered Poll's treachery and beat him severely. After his release from the hospital Poll went back to his gambling partner and they decided to turn thieves. On their very first attempt, however, they were unsuccessful. Poll was caught and thrown into prison.

Because he had no family or friends to call upon, Poll languished in jail for several months. He made one friend in jail who helped him; that friend was Don Antonio, a man of good reputation who had been unjustly imprisoned. Although Don Antonio tried to keep Poll away from bad company, he was not entirely successful. When Don Antonio was freed, Poll fell in with a mulatto who got him into all kinds of scrapes. By chance Poll was taken up by a scrivener who was in need of an apprentice and was pleased with Poll's handwriting. The scrivener had Poll released from prison to become his apprentice.

Poll's career as a scrivener's apprentice

was short, for he made love to the man's mistress, was discovered, and was driven from the house. The next step in Poll's adventures was service as a barber's apprentice. He left that work to become a clerk in a pharmacy. After getting into trouble by carelessly mixing a prescription, Poll left the pharmacy for the employ of a doctor.

Having picked up some jargon and a few cures from his doctor-employer, Poll set out to be a physician. Everything went well until he caused a number of deaths and was forced to leave the profession.

Trying to recoup his fortunes once more, Poll returned to gambling. In a game he won a lottery ticket which, in its turn, won for him a small fortune. For a time Poll lived well; he even married a girl who thought he had a great deal of money. But the life the couple led soon exhausted the lottery money, and they were almost penniless again. After his wife died in childbirth, Poll set out once again in search of his fortune. His work as a sacristan ended when he robbed a corpse. Poll then joined a group of beggars. Finding that they were fakers, he reported them to the authorities. One of the officials, pleased with Poll, secured him a place in government service.

For a time all went well, but Poll, who was left in charge of the district when his superior was absent, abused his authority so much that he was arrested and sent in chains to Mexico City. There he was tried, found guilty of many crimes, and sent to the army for eight years.

Through his good conduct and pleasing appearance, Poll was made clerk to the colonel of the regiment. The colonel placed a great deal of trust in Poll. When the regiment went to Manila, the colonel saw to it that Poll was given an opportunity to do some trading and save up a small fortune. Poll completed his sentence and prepared to return to Mexico as a fairly rich man. All his dreams and fortune vanished, however, when the ship sank and he was cast away upon an island. On

the island he made friends with a Chinese, in whose company Poll, pretending all the while to be a nobleman, returned to Mexico. When they reached Mexico the lie was discovered, but the Chinese continued to be Poll's friend and patron.

Poll stayed with the Chinese for some time, but he finally left in disgrace after having introduced prostitutes into the house. Leaving Mexico City, Poll met the mulatto who had been his companion in jail. Along with the mulatto and some other men, Poll turned highwayman but barely escaped with his life from their first holdup. Frightened, Poll went into retreat at a church, where he discovered his con-

fessor to be a boy he had known years before in school. The kind confessor found honest employment for Poll as an agent for a rich man. Poll became an honest, hardworking citizen, even being known as Don Pedro rather than Poll or The Itching Parrot. Years passed quickly. Then one day Don Pedro, befriending some destitute people, found the man to be his old benefactor of prison days, Don Antonio. The other people were Don Antonio's wife and daughter. Don Pedro married the girl, thus completing his respectability. He lived out the rest of his days in honesty, industry, and respect.

IVANHOE

Type of work: Novel
Author: Sir Walter Scott (1771-1832)
Type of plot: Historical romance
Time of plot: 1194
Locale: England
First published: 1820

Principal characters:

CEDRIC THE SAXON, of Rotherwood Grange
WILFRED OF IVANHOE, his disinherited son
THE LADY ROWENA, his ward, loved by Ivanhoe
ISAAC OF YORK, a Jewish money-lender
REBECCA, his daughter
SIR BRIAN DE BOIS-GUILBERT, a Norman Knight Templar
KING RICHARD I, returned from the Third Crusade
ROBIN HOOD, an outlaw

Critique:

For over a hundred years *Ivanhoe* has held its charm in the popular mind as the epitome of chivalric novels. It has among its characters two of the most popular of English heroes, Richard the Lion-Hearted and Robin Hood, and tells a story of chivalric romance. It has sufficient action and color to appeal to a great number of people. Although *Ivanhoe* may not be Scott's greatest novel, it is without doubt his most popular.

The Story:

Night was drawing near when Prior Aymer of Jorvaux and the haughty Templar, Brian de Bois-Guilbert, overtook a swineherd and a fool by the roadside and asked directions to Rotherwood, the dwelling of Cedric the Saxon. The answers of these serfs so confused the Templar and the prior that they would have gone far afield had it not been for a pilgrim from the Holy Land whom they encountered shortly afterward. The pilgrim was also traveling to Rotherwood, and he brought them safely to Cedric's hall, where they claimed lodging for the night. The custom of those rude days afforded hospitality to all benighted travelers, and so Cedric gave a grudging welcome to the Norman lords.

There was a feast at Rotherwood that night. On the dais beside Cedric the

Saxon sat his ward, the lovely Lady Rowena, descendant of the ancient Saxon princes. It was the old man's ambition to wed her to Athelstane of Coningsburgh of the line of King Alfred. Because his son, Wilfred of Ivanhoe, had fallen in love with Rowena, Cedric had banished him, and the young knight had gone with King Richard to Palestine. None in the banquet hall that night suspected that the pilgrim was Ivanhoe himself.

Another traveler who had claimed shelter at Rotherwood that night was an aged Jew, Isaac of York. Hearing some orders the Templar muttered to his servants as the feast ended, Ivanhoe warned the old Jew that Bois-Guilbert had designs on his moneybag or his person. Without taking leave of their host the next morning, the disguised pilgrim and Isaac of York left Rotherwood and continued on their way to the nearby town of Ashby de la Zouche.

Many other travelers were also on their way to the town, for a great tournament was to be held there. Prince John, Regent of England in King Richard's absence, would preside. The winner of the tournament would be allowed to name the Queen of Love and Beauty and receive the prize of the passage of arms from her hands.

Ivanhoe attended the tournament with

the word *Disinherited* written upon his shield. Entering the lists, he struck the shield of Bois-Guilbert with the point of his lance and challenged that knight to mortal combat. In the first passage both knights splintered their lances but neither was unhorsed. At the second passage Ivanhoe's lance struck Bois-Guilbert's helmet and upset him. Then one by one Ivanhoe vanquished five knights who had agreed to take on all comers. When the heralds declared the Disinherited Knight victor of the tourney, Ivanhoe named Rowena the Queen of Love and Beauty.

In the tournament on the following day Ivanhoe was pressed hard by three antagonists, but he received unexpected help from a knight in black, whom the spectators had called the Black Sluggard because of his previous inactivity. Ivanhoe, because of his earlier triumphs during the day, was named champion of the tournament once more. In order to receive the gift from Lady Rowena, Ivanhoe had to remove his helmet. When he did so, he was recognized. He received the chaplet, his prize, kissed the hand of Lady Rowena, and then fainted from loss of blood. Isaac of York and his daughter, Rebecca, were sitting nearby, and Rebecca suggested to her father that they nurse Ivanhoe until he was well. Isaac and his daughter started for their home with the wounded knight carried in a horse litter. On the way they joined the train of Cedric the Saxon, who was still ignorant of the Disinherited Knight's identity.

Before the travelers had gone far, however, they were set upon and captured by a party led by three Norman knights, Bois-Guilbert, Maurice de Bracy, and Reginald Front de Boeuf. They were imprisoned in Front de Boeuf's castle of Torquilstone. De Bracy had designs upon Lady Rowena because she was an heiress of royal lineage. The Templar desired to possess Rebecca. Front de Boeuf hoped to extort a large sum of money from the aged Jew. Cedric was held for ransom.

The wounded knight was put into the charge of an ancient hag named Ulrica.

Isaac and his daughter were placed in separate rooms. Bois-Guilbert went to Rebecca in her tower prison and asked her to adopt Christianity so that they might be married. But the plot of the Norman nobles with regard to their prisoners was thwarted by an assault on the castle by Richard the Lion-Hearted, The Black Sluggard of the tournament at Ashby, in company with Robin Hood and his outlaws. Ulrica aided the besiegers by starting a fire within the castle walls. Robin Hood and his men took the prisoners to the forest along with the Norman nobles. In the confusion, however, Bois-Guilbert escaped with Rebecca, and Isaac made preparation to ransom her from the Templar. De Bracy was set free and he hurried to inform Prince John that he had seen and talked with Richard. John plotted to make Richard his prisoner.

Isaac went to the establishment of the Knights Templar and begged to see Bois-Guilbert. Lucas de Beaumanoir, the grand master of the Templars, ordered Isaac admitted to his presence. Isaac was frightened when the grand master asked him his business with the Templar. When he told his story, the grand master learned of Bois-Guilbert's seizure of Rebecca. It was suggested that Bois-Guilbert was under a spell cast by Rebecca. Condemned as a witch, she was sentenced to be burned at the stake. In desperation she demanded, as was her right, a champion to defend her against the charge. Lucas de Beaumanoir agreed and named Bois-Guilbert champion of the Temple.

The day arrived for Rebecca's execution. A pile of wood had been laid around the stake. Rebecca, seated in a black chair, awaited the arrival of her defender. Three times the heralds called upon her champion to appear. At the third call a strange knight rode into the lists and announced himself as Rebecca's champion. When Bois-Guilbert realized

that the stranger was Ivanhoe, he at first refused combat because Ivanhoe's wounds were not completely healed. But the grand master gave orders for the contest to begin. As everyone expected, the tired horse of Ivanhoe and its exhausted rider went down at the first blow, so that Ivanhoe's lance merely touched the shield of the Templar. Then to the astonishment of all, Bois-Guilbert reeled in his saddle and fell to the ground. Ivanhoe arose from where he had fallen and drew his sword. Placing his foot on the breast of the fallen knight, he called upon Bois-Guilbert to yield himself or die on the spot. There was no answer from Bois-Guilbert, for he was dead, a victim of the violence of his own passions. The grand master declared that Rebecca was acquitted of the charge against her.

At that moment the Black Knight appeared, followed by a band of knights and men-at-arms. It was King Richard, come to arrest Rebecca's accusers on a charge of treason. The grand master saw the flag of the Temple hauled down and the royal standard raised in its place.

King Richard had returned in secret to reclaim his throne. Robin Hood became his true follower. Athelstane relinquished his claims to Lady Rowena's hand so that she and Ivanhoe could be married. Cedric the Saxon, reconciled at last with his son, gave his consent, and Richard himself graced their wedding.

Isaac and Rebecca left England for Granada, hoping to find in that foreign land greater happiness than could ever be theirs in England.

JACK OF NEWBERRY

Type of work: Novel

Author: Thomas Deloney (1543?-1607?)

Type of plot: Picaresque adventure

Time of plot: Reign of Henry VIII

Locale: England

First published: 1597

Principal characters:

JACK WINCHCOMB, a weaver

JACK'S MASTER'S WIDOW

JACK'S SECOND WIFE

HENRY VIII, King of England

QUEEN CATHERINE, his wife

CARDINAL WOLSEY, Lord Chancellor of England

Critique:

Jack of Newberry, originally titled *The Pleasant Historie of John Winchcomb, in his Younger Yeares called Jack of Newberry, the Famous and Worthy Clothier of England*, is an important work because it marks the first successful attempt of any writer to use the material found in the lives of ordinary working people as the material for prose fiction. For this reason Deloney's book marks a great step toward the novel as we know it today. In a day when authors were writing about the gentry and nobility and were dedicating books to them, Thomas Deloney wrote about the lower classes and dedicated his volumes to them. Since almost no original copies of his publications have come down to modern times, it is a fairly safe guess that Deloney found a ready audience for his materials. Even the style in which he wrote smacked of the language of the people, rather than the absurdly elevated and involved style of such authors as Lyly, author of *Euphues*, and Sir Philip Sidney. Like his own *Jack of Newberry*, Deloney was a man of the people and a cloth weaver by trade. The pictures Deloney gave of bourgeois England were exaggerated, but highly entertaining. The real *Jack of Newberry* is known to have died there in 1519.

The Story:

In the days of King Henry VIII there lived in the English town of Newberry

a young weaver named Jack Winchcomb. As a young man he was something of a prodigal, spending as much as he made and having a reputation as a gay young fellow, known in all the county of Berkshire as Jack of Newberry. But after his master died, Jack changed his ways, for his mistress, having acquired a fondness for the young man, entrusted to him the entirety of her husband's business. Jack became a careful man, both with his mistress' affairs and with his own, and soon lost his reputation for prodigality. In its place he acquired a reputation as an honest, hardworking, and intelligent businessman.

His mistress thought so highly of Jack that she even made him an adviser in affairs of the heart. His advice was of little value to her, however, for she had already made up her mind, despite the difference in their years, to marry Jack himself. She tricked him into agreeing to further her marriage with an unknown suitor. When they arrived at the church, Jack found that he was the man; thus Jack became her husband and the master of her house and business.

The marriage went none too smoothly at first, for despite her love for Jack the woman did not like to be ordered about by the man who had once been her servant. But at last they came to an understanding and lived happily for several years, at which interval the good woman died, leaving Jack master of the business

and rich in the world's goods.

Not long after his first wife died, Jack remarried, the second time to a young woman. The wife was a poor choice, even though he had the pick of the wealthy women of his class in the county. Not many months passed after the marriage, which had been a costly one, before James, King of Scotland, invaded England while King Henry was in France. The justices of the county called upon Jack to furnish six men-at-arms to join the army raised by Queen Catherine. Jack, however, raised a company of a hundred and fifty foot and horse, which he armed and dressed at his own expense in distinctive liveries. Jack himself rode at the head of his men. Queen Catherine was greatly pleased and thanked Jack Winchcomb personally for his efforts, although his men were not needed to achieve the English victory at Flodden Field. In reward for his services, Jack received a chain of gold from the hands of the queen herself.

In the tenth year of his reign King Henry made a trip through Berkshire. Jack Winchcomb introduced himself in a witty way to the king as the Prince of the Ants, who was at war with the Butterflies, a sally against Cardinal Wolsey. The king, vastly pleased, betook himself to Newberry, along with his train, where all were entertained by Jack at a fabulous banquet. After the banquet the king viewed the weaving rooms and warehouses Jack owned. Upon his departure the king wished to make Jack a knight, but the weaver refused the honor, saying he would rather be a common man and die, as he had lived, a clothier.

In his house Jack of Newberry had a series of fifteen paintings, all denoting great men whose fathers had been tradesmen of one kind and another, including a portrait of Marcus Aurelius, who had been a clothier's son. Jack kept the pictures and showed them to his friends and workmen in an effort to encourage one and all to seek fame and dignity in spite of their humble offices in life.

Because of the many wars in Europe during King Henry's reign, trade in general was depleted. The lot of the clothiers and weavers being particularly bad, they joined together and sent leaders to London to appeal to the government on their behalf. One of the envoys they sent was Jack Winchcomb of Newberry. The king remembered Jack and in private audience assured him that measures would be taken to alleviate the hardships of the clothiers. Another man who had not forgotten Jack was the Lord Chancellor, Cardinal Wolsey. In an attempt to circumvent the king's promise, he had Jack and the other envoys thrown into prison for a few days. Finally the Duke of Somerset intervened and convinced the cardinal that the clothiers meant no harm.

Some time later an Italian merchant named Benedick came to the house of Jack of Newberry to trade. While there, he fell in love with one of Jack's workers, a pretty girl named Joan. But she paid no attention whatever to Benedick and asked a kinsman to tell the Italian not to bother her. When the kinsman did as he was asked, he angered the Italian, who vowed to make a cuckold of the kinsman for his pains. With gifts and fair speech the Italian finally had his way with the weaver's wife, although the woman was immediately sorry. She told her husband, who had his revenge on the Italian by pretending that he would see to it that the Italian was permitted to go to bed with Joan. The Italian fell in with the scheme and found himself put to bed with a pig, whereupon all the Englishmen laughed at him so heartily that he left Newberry in shame.

Jack's second wife was a good young woman, but she sometimes erred in paying too much attention to her gossiping friends. At one time a friend told her that she was wasting money by feeding the workmen so well. She cut down on the quantity and the quality of the food she served the workers, but Jack, who remembered only too well the days when he had been an apprentice and journey-

man forced to eat whatever was placed in front of him, became very angry and made her change her ways again. His workers were gratified when he said that his wife's friend was never to set foot in his house again.

At another time Jack of Newberry went to London, where he found a draper who owed him five hundred pounds working as a porter. Learning that the man, through no fault of his own, had become a bankrupt, Jack showed his confidence in the man by setting him up in business again. Friends warned him that he was sending good money after bad, but Jack's judgment proved correct. The man paid back every cent and later be-

came an alderman of London.

Jack was always proud of his workers. One time a knight, Sir George Rigley, seduced a pretty and intelligent girl who worked for Jack. Jack vowed that he would make it right for her. He sent the woman, disguised as a rich widow, to London. There Sir George fell in love with her, not knowing who she was, and married her. The knight was angry at first, but he soon saw the justice of the case and was very well pleased with the hundred pounds Jack gave the girl as a dowry. Still knowing their places in life, Jack and his wife gave precedence to Sir George and his new lady, even in their own house.

JACK SHEPPARD

Type of work: Novel

Author: William Harrison Ainsworth (1805-1882)

Type of plot: Picaresque romance

Time of plot: 1702-1724

Locale: London and its environs

First published: 1839

Principal characters:

JACK SHEPPARD, a housebreaker and popular jailbreaker

JOAN SHEPPARD, his mother

OWEN WOOD, a London carpenter

MRS. WOOD, his wife

WINIFRED, their daughter

SIR ROWLAND TRENCHARD, an aristocrat

THAMES DARRELL, Sir Rowland's nephew and foster son of Owen Wood

JONATHAN WILD, a thief-taker

BLUESKIN, devoted henchman of Jack Sheppard

Critique:

Jack Sheppard differs from most of Ainsworth's work in that it has a rogue instead of a historical figure for its title character. Extremely popular in its own day, it has remained the most widely read of this author's novels. The plot is based on the life of a famous English criminal who so appealed to the public imagination that both Hogarth and Sir James Thornhill used him as a model in their paintings. Abounding in characters, circumstantial incident, obviously delineated protagonists and antagonists, and scattered references to historical incident, the novel illustrates the typically Victorian treatment of the rogue theme in fiction. Thackeray, critical of Ainsworth's characterization of Sheppard, wrote *Catherine* in protest against this book.

The Story:

When Owen Wood went to offer his condolence to Joan, the widow of Tom Sheppard, who had been executed for stealing from Wood, he found the woman living in misery near the Old Mint, a haven for mendicants, thieves, and debtors. Joan told Wood that Van Galgebrok, a Dutch seaman and conjurer, had prophesied that her baby, Jack, would be executed as his father had been. The prophecy was based on the presence of a mole behind Jack's ear. Wood offered

to take the infant out of that sordid environment in order to avert fulfillment of the prophecy, but the mother refused to part with her child.

Left alone with the infant while Joan went to the attic to get a key which her deceased husband had ordered given to Wood, the carpenter was accosted by a mob led by Sir Rowland Trenchard, in pursuit of a young man named Darrell. In the confusion Jonathan Wild, a thief-taker, picked up the key which Joan was to return to Wood.

While a great storm raged, Darrell, the fugitive, with a baby in his arms, was again pursued by Sir Rowland. The chase continued to the flooded Thames, where Darrell was drowned after a struggle with Sir Rowland. Wood, on his way home, rescued the baby from drowning. Some falling bricks saved him and the baby from Sir Rowland's wrath. Wood, understanding little of the night's strange events, took the child home with him. He named the boy Thames Darrell.

Twelve years later Wood had taken Jack Sheppard as an apprentice in his carpenter shop, but he found the boy indifferent and listless in his work. Thames Darrell, reared by the Woods, was a model apprentice. A third child in the household was Winifred, Wood's daughter, a charming, beautiful girl. The three

twelve-year-olds were very fond of each other.

Mrs. Wood, a termagant, had long berated her husband for his kindness to Jack and to Joan Sheppard, who lived modestly and respectably in Willesden. Following an episode in which Thames was injured while trying to prevent injury to Jack, Mrs. Wood reprimanded Jack and predicted that he would come to the same end that his father had met. Her chastisement was strong enough to arouse a spirit of misdemeanor and criminality in Jack.

Jonathan Wild, who had hanged Tom Sheppard, boasted that he would hang the son as well. A resolute and subtle plotter, he worked slyly to bring about the boy's ruin. One day he gave Jack the key which he had found on the floor of the Mint twelve years before. It was Wood's master key; his hope was that Jack would rob the carpenter. Investigating Thames' parentage, Wild learned also that Thames was the child of Sir Rowland Trenchard's sister, Lady Alvira, whose husband Sir Rowland had drowned and whose child he had tried to destroy on the night of the great storm. Later Lady Alvira had been forced to marry her cousin, Sir Cecil Trafford. Lady Trafford was dying, in which event the estates would revert to her brother if she left no other heir. Wild promised Sir Rowland that he would remove Thames in order that Sir Rowland could inherit the entire estate. As a hold over the nobleman, he told him also that he knew the whereabouts of Sir Rowland's other sister, Constance, carelessly lost in childhood to a gipsy.

Wild and Sir Rowland trapped Thames and Jack in Sir Rowland's house and accused them of robbery. Imprisoned, Jack and Thames made a jail break from Old Giles' Roundhouse, the first of innumerable and difficult escapes for Jack, and the last for Thames, who was sent off to sea to be disposed of by Van Galgebrok, the Dutch seaman and conjurer.

Jack was soon fraternizing with the patrons of the Mint, much to the pleasure

of the derelicts, prostitutes, and gamblers, who gathered there. It was in this environment that Joan saw Jack as the criminal he had become. When she went there to admonish her son to live a life of righteousness, she was answered by the taunts and sneers of the patrons, who reminded her that she had at one time enjoyed the life of the Mint. Jack, egged on by two prostitutes, spurned her pleas. Joan returned to her little home in Willesden to pray for Jack.

Jonathan Wild, having rid himself of Thames, one obstacle in the thief-taker's scheme to get control of the fortune of Sir Montacute Trenchard, Thames' grandfather, set about to remove Sir Rowland as well. Wild, plotting against the aristocrat, had him arrested for treason in connection with a proposed Jacobite uprising against the crown.

Jack Sheppard used the key given him by Wild to rob Wood's house. Caught and jailed in the Cage at Willesden as he was going to visit his mother, he soon escaped from the supposedly impregnable structure. At his mother's house Jack declared his undying love for her but announced that he could not return to honest living. Questioned by Joan as to how long he would wait to execute his threat against Jack, Wild, who had followed Jack to Willesden, answered boldly and confidently, "Nine."

Nine years later, in 1724, Jack had become the most daring criminal and jail-breaker of the day. By that time the Woods were affluent citizens living in Willesden. Joan Sheppard, insane because of worry over Jack, had been committed to Bedlam, a squalid, filthy asylum. Sir Rowland had been released from prison. Thames Darrell, thrown overboard by Van Galgebrok, had been picked up by a French fishing boat and carried to France, where he was employed by and subsequently commissioned by Philip of Orleans. Wild had continued in his pleasures of execution and collecting keepsakes of his grisly profession.

Jack Sheppard and Blueskin, one of Wild's henchmen, quarreled with Wild because he would not help Thomas Darrell get his rightful share of the estate which Sir Rowland had confiscated, and Blueskin became Jack's loyal henchman. The two robbed the Wood home again, Blueskin slashing Mrs. Wood's throat as she attempted to detain him.

Jack went to see his mother, a haggard, demented object of human wreckage, in chains and on a bed of straw. Wild followed Jack to the asylum. During a brawl Wild struck Joan and the blow restored the poor woman's senses. After her release from Bedlam, Wild divulged to Sir Rowland Trenchard the fact that Joan was his long-lost sister and an heir to the Trenchard estates.

Wild disposed of Sir Rowland by bludgeoning him and throwing him into a secret well. Sir Rowland, almost dead from the beating, attempted to save himself by catching hold of the floor around the opening of the well, but Wild trampled his fingers until the nobleman dropped to his watery grave. The thief-taker, still plotting to secure the Trenchard wealth, took Joan captive, but she killed herself rather than be forced into a mar-

riage with the villain. At her funeral Jack was apprehended after a jail break that required passage through six bolted and barred doors and the removal of innumerable stones and bricks from the prison walls.

In the meantime Thames Darrell had returned from France to visit in the Wood household. Through information contained in a packet of letters which reached him in circuitous fashion, he learned that his father, the fugitive known only as Darrell, had been the French Marquis de Chatillon. His paternity proved, he inherited the Trenchard estates as well. He married Winifred Wood.

Jack Sheppard, after his seizure at his mother's funeral, was executed at Tyburn. As his body swung at the end of the rope, Blueskin cut him down in an attempt to save his life. A bullet from Wild's gun passed through Jack's heart. The body was buried beside Joan Sheppard in Willesden cemetery; and in later years the Marquis de Chatillon and his wife tended the grave and its simple wooden monument. Jonathan Wild eventually paid for his crimes; he was hanged on the same gallows to which he had sent Jack Sheppard and his father.

JALNA

Type of work: Novel
Author: Mazo de la Roche (1885-)
Type of plot: Domestic realism
Time of plot: The 1920's
Locale: Canada
First published: 1927

Principal characters:

RENNY WHITEOAK, head of the family
MEG, his sister
EDEN,
PIERS,
FINCH, and
WAKEFIELD, their half-brothers
PHEASANT VAUGHAN, Piers' wife
MAURICE VAUGHAN, her father
ALAYNE ARCHER, Eden's wife
GRANDMA WHITEOAK

Critique:

One of a series of novels dealing with the Whiteoak family, *Jalna* describes the violent passions of a household that is as familiar to many readers as John Galsworthy's fictional Forsytes. The brothers and sisters are strangely different from each other, but all are bound together by family ties which few of them can understand. Over all towers the somewhat frightening figure of Grandma Whiteoak, binding them to her with the uncertain terms of her will and her unyielding spirit. This indomitable old woman is a character lifting the *Jalna* novels above the level of popular fiction.

The Story:

The Whiteoaks of *Jalna* were quite a family. The parents were dead, and the children, ranging in age from eight to over forty, were held together by Renny, the oldest son, and tyrannized by Grandma Whiteoak, a matriarch of ninety-nine years. The family estate of *Jalna* had been founded by Grandfather Whiteoak, but it had dwindled somewhat from its original greatness. By common consent Renny managed the farms and the family, although he frequently encountered resist-

ance from both.

Meg, the oldest daughter, had in her youth been engaged to Maurice Vaughan, a neighbor and a friend of the family. But while he waited out the long engagement insisted upon by Meg, he had become entangled with a low-class girl and fathered a child, Pheasant. The girl had disappeared and Maurice had grudgingly raised Pheasant. Meg, deaf to the pleas of Maurice and her family for a forgiving heart, had broken the engagement and gone into almost complete retirement. Maurice was never allowed at *Jalna* again, although he and Renny served in the war together and remained friends.

Renny had remained a bachelor, the head of the family, and a man with quite a reputation with the women. Only his passions had been involved in these affairs, however, and thus it seemed that he would never marry. Renny accepted his power and his position but seemed not greatly to enjoy either.

The rest of the children were half-brothers to these two. Eden was a poet and a dreamer. Farm life disgusted him, and since he had recently had a book of poetry accepted by a New York pub-

lisher, he hoped to get away from Jalna and make his way with his writing. However, work of any kind was so distasteful to Eden that it seemed unlikely he could ever break the ties which held him to Jalna.

Piers was a plodder, with no flights of fancy or dreams of grandeur. Doing most of the manual work on the farms, he took orders from Renny in a lethargic way. Renny, learning that Piers had been seen with Pheasant Vaughan, warned the boy that such an alliance could lead only to trouble for both.

Finch was the real problem. Still in school, he barely managed to return each term. Different from the rest, he had no ambition, no drive of any kind. The family obviously considered him useless, but they stuck by him because he was family. Finch brooded. On his lonely walks through the woods and fields, he often saw through matters other members of the family tried to conceal.

Wakefield was just eight, and thus greatly spoiled. He had a heart condition which allowed him to get his own way without effort.

Over them Grandma Whiteoak held a whip. Her will had been made—and often changed—to be used as a weapon over the children and her two sons, who also lived at Jalna. She was ninety-nine and a despot. In many ways she was evil, using her power to force the children to obey her whims.

The first to cause a real stir at Jalna was Piers. He and Pheasant eloped. When they returned home, both Maurice and the Whiteoaks scorned them. Meg became hysterical and swore she would not have Maurice's daughter in her house. Grandma hit Piers over the head with her cane and would have hit Pheasant, but Renny quieted them and said that Pheasant was now part of the family and would be treated accordingly. Instantly everyone, even Meg, accepted his authority.

Eden went to New York to see his publisher and there met and married

Alayne Archer, a reader for the publishing house. She felt she had discovered him through his poetry and could inspire him. An orphan, she looked forward to being part of such a large family. But when they reached Jalna, she felt an unexplained coldness. She was warmly welcomed by all but Piers, who resented the difference between her reception and Pheasant's, but she could feel tensions that were just under the surface. Grandma was revolting to the gentle Alayne, who knew she must make the old tyrant like her if she was to know any peace at Jalna.

With Alayne, Finch found his first real happiness. Seeing the artistic need in the boy, she tried to encourage the others to help him. Only Renny listened to her, and because of her arranged to have Finch take music lessons from a good teacher. The boy drove the rest of the family crazy with his practicing, but for the first time he began to be less restless.

Eden, reluctant to get down to serious writing, began to accuse Alayne of nagging him when she tried to encourage him. She wanted to get away from Jalna, for the place was exerting an uneasy hold on her. Worse, she and Renny were unwillingly drawn to each other. He kissed her once, and although they both pretended it was only a brotherly kiss, each knew it was more. At last they confessed their love for each other, but both knew that they would never bow to it because Eden was Renny's brother.

Eden grew troublesome about working at his writing or anything else. When he was injured in a friendly family scuffle, Alayne nursed him tenderly, hoping to hurry him back to health so that they could leave Jalna and Renny. Pheasant also helped nurse Eden, spending hours in his room. When they fell in love, they too tried to fight it because Pheasant's husband was family. At last Eden was able to be about again. Finch, during one of his wanderings, saw Pheasant in Eden's arms. He ran to Piers and told

him about his wife and brother. Piers went prepared to kill them, but Pheasant escaped to her father's house. Renny and Piers followed her there. Piers, deciding that she was his wife and therefore his responsibility, took her back to Jalna, where he locked her in her room and allowed no one to see her for weeks. Eden fled, leaving Pheasant and Alayne to face disgrace alone.

When Piers took Pheasant back to Jalna, Meg, refusing to stay in the same

house with Pheasant, moved into an abandoned hut on the farm. After a few weeks, Maurice Vaughan went to see her and persuaded her to forgive him his old sin. Soon afterward they were married, trying to make up quickly for all the years they had lost. Alayne prepared to return to New York alone. There would be no divorce, no marriage to Renny. The scandal would be too much for the family—whose pattern would never change.

JANE EYRE

Type of work: Novel

Author: Charlotte Brontë (1816-1855)

Type of plot: Psychological romance

Time of plot: 1800

Locale: Northern England

First published: 1847

Principal characters:

JANE EYRE, an orphan

MRS. REED, mistress of Gateshead Hall

BESSIE LEAVEN, a nurse

EDWARD ROCHESTER, owner of Thornfield

ST. JOHN RIVERS, a young clergyman

MARY, and

DIANA RIVERS, his sisters.

Critique:

Charlotte Brontë published *Jane Eyre* under the pseudonym of Currer Bell, a name chosen, she said, because it was neither obviously feminine nor masculine. But the emotions behind the book are purely feminine. Literary criticism may point to the extravagance, melodrama, and faulty structure of the novel, but lasting popularity is sufficient evidence of its charm and character for generations of readers. Charlotte Brontë wrote wisely when she cast her novel in the form of an autobiography. The poetry and tension of *Jane Eyre* marked a new development in adult romanticism, just as Jane herself brought to English fiction a new type of heroine, a woman of intelligence and passion.

The Story:

Jane Eyre was an orphan. Both her father and mother had died when Jane was a baby, and the little girl passed into the care of Mrs. Reed of Gateshead Hall. Mrs. Reed's husband, now dead, had been the brother of Jane Eyre's mother, and on his deathbed he had directed Mrs. Reed to look after the orphan as she would her own three children. At Gateshead Hall Jane knew ten years of neglect and abuse. One day a cousin knocked her to the floor. When she fought back, Mrs. Reed punished her by sending her to the gloomy room where Mr. Reed had died. There Jane lost

consciousness. Furthermore, the experience caused a dangerous illness from which she was nursed slowly back to health by sympathetic Bessie Leaven, the Gateshead Hall nurse.

Feeling that she could no longer keep her unwanted charge in the house, Mrs. Reed made arrangements for Jane's admission to Lowood School. Early one morning, without farewells, Jane left Gateshead Hall and rode fifty miles by stage to Lowood, her humble possessions in a trunk beside her.

At Lowood, Jane was a diligent student, well-liked by her superiors, especially by Miss Temple, the mistress, who refused to accept without proof Mrs. Reed's low estimate of Jane's character. During the period of Jane's schooldays at Lowood an epidemic of fever caused many deaths among the girls. It resulted, too, in an investigation which caused improvements at the institution. At the end of her studies Jane was retained as a teacher. When Jane grew weary of her life at Lowood, she advertised for a position as governess. She was engaged by Mrs. Fairfax, housekeeper at Thornfield, near Millcote.

At Thornfield the new governess had only one pupil, Adele Varens, a ward of Jane's employer, Mr. Edward Rochester. From Mrs. Fairfax, Jane learned that Mr. Rochester traveled much and seldom came to Thornfield. Jane was pleased

with the quiet country life with the beautiful old house and gardens, the book-filled library, and her own comfortable room.

Jane met Mr. Rochester for the first time while she was out walking, going to his aid after his horse had thrown him. She found her employer a somber, moody man, quick to change in his manner toward her, brusque in his speech. He commended her work with Adele, however, and confided that the girl was the daughter of a French dancer who had deceived him and deserted her daughter. Jane felt that this experience alone could not account for Mr. Rochester's moody nature.

Mysterious happenings occurred at Thornfield. One night Jane, alarmed by a strange noise, found Mr. Rochester's door open and his bed on fire. When she attempted to arouse the household, he commanded her to keep quiet about the whole affair. She also learned that Thornfield had a strange tenant, a woman who laughed like a maniac and who stayed in rooms on the third floor of the house. Jane believed that this woman was Grace Poole, a seamstress employed by Mr. Rochester.

Mr. Rochester attended numerous parties at which he was obviously paying court to Blanche Ingram, daughter of Lady Ingram. One day the inhabitants of Thornfield were informed that Mr. Rochester was bringing a party of house guests home with him. In the party was the fashionable Miss Ingram. During the house party Mr. Rochester called Jane to the drawing-room, where the guests treated her with the disdain which they thought her humble position deserved. To herself Jane had already confessed her interest in her employer, but it seemed to her that he was interested only in Blanche Ingram. One evening while Mr. Rochester was away from home the guests played charades. At the conclusion of the game a gypsy fortune-teller appeared to read the palms of the lady guests. Jane, during her interview

with the gypsy, discovered that the so-called fortune-teller was Mr. Rochester in disguise.

While the guests were still at Thornfield, a stranger named Mason arrived to see Mr. Rochester on business. That night Mason was mysteriously wounded by the strange inhabitant of the third floor. The injured man was taken away secretly before daylight.

One day Robert Leaven came from Gateshead to tell Jane that Mrs. Reed, now on her deathbed, had asked to see her former ward. Jane returned to her aunt's home. The dying woman gave Jane a letter, dated three years before, from John Eyre in Madeira, who asked that his niece be sent to him for adoption. Mrs. Reed confessed that she had let him believe that Jane had died in the epidemic at Lowood. The sin of keeping from Jane news which would have meant relatives, adoption, and an inheritance had become a heavy burden on the conscience of the dying woman.

Jane went back to Thornfield, which she now looked upon as her home. One night in the garden Edward Rochester embraced her and proposed marriage. Jane accepted and made plans for a quiet ceremony in the village church. She wrote also to her uncle in Madeira, explaining Mrs. Reed's deception and telling him she was to marry Mr. Rochester.

Shortly before the date set for the wedding Jane had a harrowing experience. She awakened to find a strange, repulsive-looking woman in her room. The intruder tried on Jane's wedding veil and then ripped it to shreds. Mr. Rochester tried to persuade Jane that the whole incident was only her imagination, but in the morning she found the torn veil in her room. At the church, as the vows were being said, a stranger spoke up declaring the existence of an impediment to the marriage. He presented an affirmation, signed by the Mr. Mason who had been wounded during his visit to Thornfield. The document stated that

Edward Fairfax Rochester had married Bertha Mason, Mr. Mason's sister, in Spanish Town, Jamaica, fifteen years before. Mr. Rochester admitted this fact; then he conducted the party to the third-story chamber at Thornfield. There they found the attendant Grace Poole and her charge, Bertha Rochester, a raving maniac. Mrs. Rochester was the woman Jane had seen in her room.

Jane felt that she must leave Thornfield at once. She notified Mr. Rochester and left quietly early the next morning, using all her small store of money for the coach fare. Two days later she was set down on the moors of a north midland shire. Starving, she actually begged for food. Finally she was befriended by the Reverend St. John Rivers and his sisters, Mary and Diana, who took Jane in and nursed her back to health. Assuming the name of Jane Elliot, she refused to divulge anything of her history except her connection with the Lowood institution. Reverend Rivers eventually found a place for her as mistress in a girl's school.

Shortly afterward St. John Rivers received from his family solicitor word that John Eyre had died in Madeira, leaving Jane Eyre a fortune of twenty thousand pounds. Because Jane had disappeared under mysterious circumstances, the lawyer was trying to locate her through the next of kin, St. John Rivers. Jane's iden-

tity was now revealed through her connection with Lowood School, and she learned, to her surprise, that St. John and his sisters were really her own cousins. She then insisted on sharing her inheritance with them.

When St. John decided to go to India as a missionary, he asked Jane to go with him as his wife—not because he loved her, as he frankly admitted, but because he admired her and wanted her services as his assistant. Jane felt indebted to him for his kindness and aid, but she hesitated to accept his proposal.

One night, while St. John was awaiting her decision, she dreamed that Mr. Rochester was calling her name. The next day she returned to Thornfield by coach. Arriving there, she found the mansion gutted—a burned and blackened ruin. Neighbors told her that the fire had broken out one stormy night, set by the madwoman, who died while Mr. Rochester was trying to rescue her from the roof of the blazing house.

Mr. Rochester, blinded during the fire, was living at Ferndean, a lonely farm some miles away. Jane Eyre went to him at once, and there they were married. For both, their story had an even happier ending. After two years Mr. Rochester regained the sight of one eye, so that he was able to see his first child when it was put in his arms.

JASON AND THE GOLDEN FLEECE

Type of work: Classical legend

Source: Folk tradition

Type of plot: Heroic adventure

Time of plot: Remote antiquity

Locale: Ancient Greece

First transcribed: Unknown

Principal characters:

JASON, Prince of Iolcus

KING PELIAS, his uncle

CHIRON, the Centaur who reared Jason

ÆETES, King of Colchis

MEDEA, his daughter

Critique:

The story of *Jason and the Golden Fleece* has been repeated in story and song for more than thirty centuries. Jason lived when great heroes lived and gods supposedly roamed the earth in human form. The story of the golden ram and his radiant fleece is read and loved by adults as it is by children. The story has been told in many different forms, but its substance remains unchanged.

The Story:

In ancient Greece there lived a prince named Jason, son of a king who had been driven from his throne by a wicked brother named Pelias. To protect the boy from his cruel uncle, Jason's father took him to a remote mountaintop where he was raised by Chiron the Centaur, whom many say was half man and half horse. When Jason had grown to young manhood, Chiron the Centaur told him Pelias had seized his brother's crown. Jason was instructed to go and win back his father's kingdom.

Pelias had been warned to beware of a stranger who came with one foot sandaled and the other bare. It happened that Jason had lost one sandal in a river he crossed as he came to Iolcus, where Pelias ruled. When Pelias saw the lad he was afraid and plotted to kill him. But he pretended to welcome Jason. At a great feast he told Jason the story of the golden fleece.

In days past a Greek king called Ath-

amas banished his wife and took another, a beautiful but wicked woman who persuaded Athamus to kill his own children. But a golden ram swooped down from the skies and carried the children away. The girl slipped from his back and fell into the sea, but the boy came safely to the country of Colchis. There the boy let the king of Colchis slaughter the ram for its golden fleece. The gods were angered by these happenings and placed a curse on Athamus and all his family until the golden fleece should be returned to Colchis.

As Pelias told Jason the story, he could see that the young prince was stirred, and he was not surprised when Jason vowed that he would bring back the golden fleece. Pelias promised to give Jason his rightful throne when he returned from his quest, and Jason trusted Pelias and agreed to the terms. He gathered about him many great heroes of Greece—Hercules, the strongest and bravest of all heroes; Orpheus, whose music soothed savage beasts; Argus, who with the help of Juno built the beautiful ship *Argo*; Zetes and Calais, sons of the North Wind, and many other brave men.

They encountered great dangers on their journey. One of the heroes was drawn under the sea by a nymph and was never seen again by his comrades. They visited Salmydessa where the blind King Phineus was surrounded by Har-

pies, loathsome creatures, with the faces of women and the bodies of vultures. Zetes and Calais chased the creatures across the skies, and the heroes left the old king in peace.

Phineus had warned the heroes about the clashing rocks through which they must pass. As they approached the rocks they were filled with fear, but Juno held the rocks back and they sailed past the peril. They rowed along the shore until they came to the land of Colchis.

Æetes, King of Colchis, swore never to give up the treasure, but Jason vowed that he and his comrades would do battle with Æetes. Then Æetes consented to yield the treasure if Jason would yoke to the plow two wild, fire-breathing bulls and sow a field with dragon's teeth. When a giant warrior sprang from each tooth, Jason must slay each one. Jason agreed to the trial.

Æetes had a beautiful daughter Medea, who had fallen in love with the handsome Jason, and she brewed a magic potion which gave Jason godlike strength;

thus it was that he was able to tame the wild bulls and slay the warriors. Æetes promised to bring forth the fleece the next day, but Jason saw the wickedness in the king's heart and warned his comrades to have the *Argo* ready to sail.

In the night Medea secured the seven golden keys that unlocked the seven doors to the cave where the golden fleece hung and led Jason to the place. Behind the seven doors he found a hideous dragon guarding the treasure. Medea's magic caused the dragon to fall asleep, and Jason seized the fleece. It was so bright that night seemed like day.

Fearing for her life, Medea sailed away from her father's house with Jason and the other heroes. After many months they reached their homeland, where Jason placed the treasure at the feet of Pelias. But the fleece was no longer golden. Pelias was wrathful and swore not to give up his kingdom. But in the night the false king died. Afterward Jason wore the crown and the enchantress Medea reigned by his side.

JAVA HEAD

Type of work: Novel

Author: Joseph Hergesheimer (1880-1954)

Type of plot: Period romance

Time of plot: 1840's

Locale: Salem, Massachusetts

First published: 1919

Principal characters:

GERRIT AMMIDON, a Yankee sea captain

TAOU YUEN, Gerrit's Chinese bride

NETTIE VOLLAR, Gerrit's former sweetheart

EDWARD DUNSACK, Nettie's uncle

JEREMY AMMIDON, Gerrit's father

Critique:

Java Head is a novel of colorful detail and romantic incident, its scene laid in a historic port town during the period when the clipper ship was making America the mistress of the seas. In this novel Hergesheimer recaptures the spirit of an era, and by placing the exotic Taou Yuen against a late Puritan background he presents also a contrast of civilizations. One of the interesting features of the book is the fact that each chapter is written from the point of view of a different character.

The Story:

In Salem, Massachusetts, one spring in the early 1840's, there was concern because the ship *Nautilus*, owned by Ammidon, Ammidon, and Saltonstone, was seven months overdue. The captain of the ship was young Gerrit Ammidon, son of Captain Jeremy Ammidon, senior partner of the firm. Nettie Vollar grew more disturbed as the weeks passed. On the day the *Nautilus* left Salem, her grandfather had ordered Gerrit from the house before he reached the point of announcing his love for Nettie and asking her to marry him. The old man's reason for his action had been that Nettie was an illegitimate child and, as such, did not deserve to be married and lead a normal life. His theory was that the girl had been placed on earth only as a punishment for her mother.

Old Jeremy Ammidon also awaited the return of the *Nautilus*, for Gerrit was the favorite of his two sons. The other son, William, was primarily a tradesman interested in making money. Old Jeremy and William clashed regularly over the kind of trade the firm was to take, the liberty to be given its captains in trading, and whether the ships of the firm should be replaced by the swift new clippers that were revolutionizing the Pacific trade. William had never told old Jeremy that the firm had two schooners engaged in carrying opium, a cargo the older man detested. The atmosphere at *Java Head*, the Ammidon mansion in Salem, was kept more or less in a state of tension because of the disagreements between the father and son. Rhoda Ammidon, William's cheerful and sensible wife, was a quieting influence on both men.

Not many days later the *Nautilus* was sighted. When it cast anchor off the Salem wharves, Gerrit asked that the Ammidon barouche be sent to carry him to *Java Head*. The reason for his request became clear when the carriage discharged at the door of the mansion not only Gerrit but also his Manchu wife, Taou Yuen. The sight of her resplendent clothes and lacquered face was almost too much for Gerrit's conservative New England family. Only William's wife was able to be civil; the father said nothing.

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and William declared that the painted foreign woman was an unpleasant surprise.

Gerrit's first difficulty came when he assured his family that the Chinese marriage ceremony which had united him with Taou Yuen was as binding as the Christian service of William and Rhoda. The people of Salem wished to look upon the Chinese noblewoman as a mistress rather than as a wife. Nor did they understand that Taou Yuen was from one of the finest families of China, as far removed from the coolies and trading classes of Chinese ports as the New Englanders themselves.

The first Sunday afternoon after the arrival of the *Nautilus* Edward Dunsack appeared to thank Gerrit Ammidon for bringing a chest from China for him. The sight of Taou Yuen stirred Dunsack, largely because he was homesick for China. When he left Java Head, his mind was filled with a sense of injustice that Gerrit Ammidon should have the Manchu woman as his bride instead of Edward Dunsack and that Gerrit had married the Chinese woman instead of Dunsack's niece, Nettie Vollar.

Back in port, Gerrit saw to the re-fitting of the *Nautilus*. He did not see Nettie Vollar. Then, on the Fourth of July, the Ammidons met Nettie on the street and took her back to Java Head for the evening, lest she be injured or insulted by rough sailors on the streets. She did not see Taou Yuen, however, for the Chinese woman had remained in her room during the day. When it was time for Nettie to return home, Gerrit escorted her. It was the first time they had been alone together since he had been ordered from her home months before. Gerrit returned to the Ammidon house realizing that he had done Nettie a great wrong when he married Taou Yuen.

The following morning misfortune struck the Ammidons. Old Jeremy accompanied his son William down to the offices of the firm to inspect the

specifications for two new clipper ships, and among some papers he discovered a bill of lading for one of the firm's two schooners engaged in the opium trade. His anger was roused to such an extent that his heart could not carry the strain. He collapsed and died in the office.

After the funeral, Gerrit, sick of the life ashore, took the *Nautilus* as his share in the estate, left the company, and prepared to return to sea as an independent trader. Even his wife had become unbearable to him since he had renewed his friendship with Nettie. Nevertheless, he determined to take Taou Yuen back with him and to establish their household in Shanghai, where he would no longer face the complications which arose from residence in Salem.

One day Edward Dunsack appeared at the Ammidon home to ask Gerrit to pay a call on his niece Nettie, who had been severely injured by a carriage. Gerrit left immediately, and Dunsack took the opportunity to attempt the seduction of Taou Yuen. Failing in his design, he poisoned her mind with an account of the love affair between his niece and Gerrit. In the meantime Gerrit, after a regretful interview with Nettie, had gone down to the *Nautilus* to regain his peace of mind.

The next day Taou Yuen was driven in the Ammidon carriage to pick up Rhoda Ammidon at the Dunsack home, where the latter had made a call on Nettie Vollar. Rhoda had already left. On an impulse Taou Yuen went into the house to see her rival. Angered because she thought Nettie commonplace and plain, Taou Yuen began to contemplate suffocating the girl. Suddenly Edward Dunsack, drug-crazed, entered the room and locked the door. Nettie fainted. When Taou Yuen repelled Edward, he threatened to strangle her so as to leave marks on her throat. To escape such disfiguration, forbidden by Confucius, Taou Yuen quickly swallowed some opium pills lying on the table beside the invalid Nettie's bed.

When help came a short time later, Taou Yuen was already unconscious. She died soon afterward. Edward Dunsack had gone mad.

Several days later, after the Christian

burial of Taou Yuen, the *Nautilus* sailed from Salem harbor. It carried its young captain and his new wife, Nettie, to what they hoped would be a happier life.

JEAN-CHRISTOPHE

Type of work: Novel

Author: Romain Rolland (1866-1944)

Type of plot: Social chronicle

Time of plot: Late nineteenth and early twentieth centuries

Locale: Germany, France, Switzerland

First published: 1904-1912

Principal characters:

JEAN-CHRISTOPHE KRAFFT, a musician

MELCHIOR, his father

JEAN MICHEL, his grandfather

LOUISA, his mother

ANTOINETTE, a French girl

OLIVIER, her brother

GRAZIA, Jean-Christophe's friend

Critique:

Jean-Christophe is a two-thousand-page novel originally published in ten volumes, the painstaking record of the artistic development of a musical genius. Romain Rolland set out to portray the adventures of the soul of his hero and succeeded magnificently; in addition he broke down the artistic barrier between France and Germany. The experiences of Jean-Christophe are those of every genius who turns from the past to serve the future. In 1915 Rolland was awarded the Nobel Prize for Literature, in great part for *Jean-Christophe*.

The Story:

Melchior Krafft was a virtuoso, his father Jean Michel a famous conductor. It was no wonder that Melchior's son, Christophe, should be a musician.

Louisa, Melchior's wife, was a stolid woman of the lower class. Her father-in-law had been furious at his son for marrying beneath him, but he was soon won over by the patient goodness of Louisa. It was fortunate that there was a strong tie between them, for Melchior drank and wasted his money. Often the grandfather gave his little pension to Louisa because there was no money for the family.

Melchior by chance one day heard his three-year-old Christophe playing at the

piano. In his drunken enthusiasm, Melchior conceived the idea of creating a musical prodigy. So began Christophe's lessons. Over and over he played his scales; over and over he practiced until he was letter perfect. Often he rebelled. Whipping only made him more rebellious, but in the end the piano always pulled him back.

His grandfather noticed that he would often improvise melodies as he played with his toys. Sitting in a different room, he would transcribe those airs and arrange them. Christophe showed real genius in composition.

At the age of seven and a half Christophe was ready for his first concert. Dressed in a ridiculous costume, he was presented at court as a child prodigy of six. He played works of some of the German masters and then performed with great success his own compositions gathered into an expensive privately printed volume, *The Pleasures of Childhood: Aria, Minuetto, Valse, and Marcia, Opus 1*, by Jean-Christophe Krafft. The grand duke was delighted and bestowed the favor of the court on the prodigy.

Before reaching his teens, Christophe was firmly installed as official second violinist in the court orchestra, where his father was concert master. Rehearsals,

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concerts, composition, lessons to give and take—that was his life. He became the mainstay of the family financially, even collecting his father's wages before Melchior could get his hands on them. All the other phases of his life were neglected; no one even bothered to teach him table manners.

When Melchior finally drowned himself, his death was a financial benefit to the Krafts. But when Jean Michel died, it was a different matter. Christophe's two brothers were seldom home, and only Louisa and her musician son were left. To save money, they moved into a smaller, more wretched flat.

Meanwhile Christophe was going through a series of love affairs which always terminated unhappily because of his unswerving honesty and lack of social graces. In his early twenties he took Ada, a vulgar shop girl, for his mistress. Because of gossip, he found it much harder to get and keep pupils. When he dared to publish a criticism of the older masters, he lost his standing at court. He had almost decided to leave Germany.

At a peasant dance one night he protected Lorchén, a farm girl, from a group of drunken soldiers. In the ensuing brawl, one soldier was killed and two were seriously injured. With a warrant out for his arrest, Christophe escaped to Paris.

Once in France, a country he greatly admired, Christophe found it difficult to acclimate himself. He met a group of wealthy and cynical Jews, Americans, Belgians, and Germans, but he judged their sophistication painful and their affectations boring. His compositions, although appreciated by a few, were not generally well received at first.

After a time, with increasing recognition, he found himself alternately praised and blamed by the critics. But he was noticed, and that was the important thing. Although he was received in wealthy homes and given complimentary tickets for theaters and concerts, he

was still desperately poor.

At the home of the Stevens family, where he was kindly received, he instructed Colette, the coquettish daughter, and the younger, gentler Grazia, her cousin. Without falling in love with Colette, he was for a time her teacher and good friend. Grazia, who adored him, was only another pupil.

One night a blushing, stammering young man of letters was introduced to him. It was Olivier, who had long been a faithful admirer of Christophe's music. Christophe was immediately attracted to Olivier, although at first he was not quite sure why. Olivier's face was only hauntingly familiar.

It turned out that Olivier was the younger brother of Antoinette, a girl whose image Christophe cherished. Before he left Germany, a Jewish friend had given Christophe tickets for a box at the theater. Knowing no one to ask to accompany him, he went alone and in the lobby saw a French governess who was being turned away from the box office. Impulsively, Christophe took her in with him. The Grunebaums, the girl's employers, had expected to be invited also, and they were angry at the fancied slight. Antoinette was dismissed from their employ.

As she was returning to France, Christophe caught a glimpse of her on the train. That was all the contact he ever had with Antoinette. Now he learned that she had worn herself out by supporting Olivier until he could enter the *École Normale*. When he finally passed the entrance examinations, she had already contracted consumption, and she died before Christophe came to Paris.

Finding a real friend in Olivier, Christophe took an apartment with him. The house was only middle-class or less; but in that house and its inhabitants, and with Olivier's guidance, Christophe began to find the real soul of France. Away from the sophisticated glitter of Paris, the ordinary people lived calm and purposeful lives filled with the ideal of

personal liberty.

Olivier became a champion of Christophe and helped establish his reputation in the reviews. Then some one, an important person, worked anonymously on Christophe's behalf. In a few years he found himself famous in France and abroad as the foremost composer of the new music.

Olivier's marriage to the shallow Jacqueline separated the two friends. In his eventful life Christophe made many more friends, but none so dear as Olivier. He did, however, discover his anonymous benefactor. It was Grazia, no longer in love with him and married to a secretary of the Austrian legation.

Jacqueline left Olivier, and he and Christophe became interested in the syndicalist movement. They attended a May Day celebration which turned into a riot. Olivier was fatally stabbed. After

killing a soldier, Christophe fled the country.

During his exile in Switzerland, Christophe went through an unhappy love affair with Anna, the wife of a friend, and the consequent sense of guilt temporarily stilled his genius. But with the help of the now widowed Grazia, Christophe spent ten fruitful years in Switzerland.

When he returned to France, he was sought after and acclaimed. He was vastly amused to find himself an established master, and even considered out of date by younger artists.

Although Grazia and Christophe never married, they remained steadfast and consoling friends. Grazia died in Egypt, far from her beloved Christophe. He died in Paris. To the end, Christophe was uncompromising, for he was a true artist.

JENNIE GERHARDT

Type of work: Novel

Author: Theodore Dreiser (1871-1945)

Type of plot: Naturalism

Time of plot: The last two decades of the nineteenth century

Locale: Chicago and various other Midwestern cities

First published: 1911

Principal characters:

JENNIE GERHARDT

WILLIAM GERHARDT, her father

MRS. GERHARDT, her mother

SEBASTIAN GERHARDT, her brother

SENATOR BRANDER, Jennie's first lover

VESTA, Jennie's daughter

MRS. BRACEBRIDGE, Jennie's employer in Cleveland

LESTER KANE, a carriage manufacturer, Jennie's second lover

ROBERT KANE, Lester's brother

MRS. LETTY PACE GERALD, a widow, Lester's childhood sweetheart,
later his wife

Critique:

Jennie Gerhardt, like other of Dreiser's novels, tells the story of a beautiful and vital young girl who is beaten by the forces of life. Jennie's nobility, her willingness to sacrifice herself for her family and others, is part of the reason why she finds herself cast off by society and victimized by the accident of her humble birth. The forces that defeat Jennie are not malign or cruel (her seducers, for example, do not toy with her cynically and cast her aside); rather, these forces are accidental and inevitable, yielding the notion that all human life is diverted from its purpose and its self-control by the casual forces of nature. Jennie, in Dreiser's terms, neither sins nor is overwhelmingly sinned against; things simply do not work out happily for the heroine in Dreiser's naturalistic world. This novel again demonstrates the inevitable play of external forces that are stronger than man's will or purpose. The full social and economic details of the work provide an interesting picture of urban life in the Middle West at the end of the nineteenth century.

The Story:

Jennie Gerhardt, the beautiful and virtuous eighteen-year-old, was the eldest of six children of a poor, hard-working German family in Columbus, Ohio, in 1880. Her father, a glass blower, was ill, and Jennie and her mother were forced to work at a local hotel in order to provide for the younger children in the family. Jennie did the laundry for the kind and handsome Senator Brander (he was fifty-two at the time), and attracted his eye. Senator Brander was kind to Jennie and her family. When he was able to keep Jennie's brother Sebastian out of jail for stealing some needed coal from the railroad, Jennie, full of gratitude, allowed him to sleep with her. Senator Brander, struck by Jennie's beauty, charm, and goodness, promised to marry her. He died suddenly, however, while on a trip to Washington.

Left alone, Jennie discovered that she was pregnant. Her father, a stern Lutheran, insisted that she leave the house, but her more understanding mother allowed her to return when her father, now in better health, left to find work in Youngstown. Jennie's child was a daughter whom she named Vesta. At

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Sebastian's suggestion, the family moved to Cleveland to find work. While her mother looked after Vesta, Jennie found a job as a maid in the home of Mrs. Bracebridge. One of Mrs. Bracebridge's guests, Lester Kane, the son of a rich carriage manufacturer, found Jennie temptingly attractive. When he tried to seduce Jennie, the girl, though greatly attracted to him, managed to put off his advances.

Mr. Gerhardt was injured in a glass-blowing accident and lost the use of both of his hands. Again, the family needed money badly, and Jennie decided to accept Lester's offer of aid for her family. The price was that she become his mistress, go on a trip to New York with him, and then allow him to establish her in an apartment in Chicago. Although Jennie loved Lester, she knew that he did not intend to marry her because his family would be horrified at such an alliance, but once again she sacrificed her virtue because she felt that her family needed the offered aid. After Jennie had become Lester's mistress, he gave her family money for a house. Jennie was afraid, however, to tell Lester about the existence of her daughter Vesta.

Jennie and Lester moved to Chicago and lived there. Her family began to suspect that, contrary to what Jennie had told them, she and Lester were not married. When Mrs. Gerhardt died, several years later, Jennie moved Vesta to Chicago and boarded the child in another woman's house. One night Jennie was called because Vesta was seriously ill, and Lester discovered Vesta's existence. Although upset at first, when Jennie told him the story, Lester understood and agreed to allow Vesta to live with them. They soon moved to a house in Hyde Park, a middle-class residential district in Chicago. Mr. Gerhardt, now old and ill and willing to accept the situation between Jennie and Lester, also came to live with them and to tend the furnace and the lawn.

Although they were constantly aware

of the increasing disapproval of Lester's family, Jennie and Lester lived happily for a time. Lester's father, violently opposed to the relationship with Jennie, whom he had never met, threatened to disinherit Lester if he did not leave her. Lester's brother Robert urged his father on and attempted to persuade Lester to abandon Jennie. Nevertheless, Lester felt that he owed his allegiance, as well as his love, to her, and he remained with her in spite of the fact that they were snubbed by most of Lester's society connections.

When Lester's father died, still believing that his son's relationship with Jennie demonstrated irresponsibility, he left Lester's share of the estate in trust with Robert. Lester was given three alternatives: he could leave Jennie and receive all his money; he could marry Jennie and receive only \$10,000 a year for life, or he could continue his present arrangement with the knowledge that if he did not either abandon or marry Jennie within three years, he would lose his share of the money. Characteristically, Lester hesitated. He took Jennie to Europe, where they met Mrs. Letty Pace Gerald, a beautiful and accomplished widow who had been Lester's childhood sweetheart and who was still fond of him. In the meantime Robert had expanded the carriage business into a monopoly and eased Lester into a subordinate position. When Lester returned to Chicago, he decided to attempt to make an independent future for himself and Jennie. He put a good deal of money into a real estate deal and lost it. Mrs. Gerald also moved to Chicago in pursuit of Lester.

After old Mr. Gerhardt died, Jennie found herself in a difficult situation. Lester, out of the family business because of her, was finding it difficult to earn a living. Mrs. Gerald and Robert's lawyers kept pressing her to release him, claiming this suggestion was for his own economic and social good. Jennie, always altruistic, began to influence Lester to leave her. Before long both were con-

vinced that separation was the only solution so that Lester could return to the family business. Finally Lester left Jennie. Later he set up a house and an income for her and Vesta in a cottage an hour or so from the center of Chicago.

Once more established in the family business, Lester married Mrs. Gerald. Six months after Lester had left Jennie, Vesta, a fourteen-year-old girl already showing a good deal of sensitivity and talent, died of typhoid fever.

Jennie, calling herself Mrs. Stover, moved to the city and adopted two orphan children. Five years passed. Jennie, although still in love with Lester, accepted her quiet life. At last she was able to cope with experience in whatever terms it presented itself to her, even though she had never been able to impose her will on experience in any meaningful way.

One night, Lester, having suffered a heart attack while in Chicago on some business matters, sent for Jennie; his wife was in Europe and could not reach Chicago for three weeks. Jennie tended Lester throughout his last illness. One

day he confessed that he had always loved her, that he had made a mistake ever to permit the forces of business and family pressure to make him leave her. Jennie felt that his final confession, his statement that he should never have left her, indicated a kind of spiritual union and left her with something that she could value for the rest of her life. Lester died. Jennie realized that she would now be forced to live through many years that could promise no salvation, no new excitement—that would simply impose themselves upon her as had the years in the past. She was resolved to accept her loneliness because she knew there was nothing else for her to do.

Jennie went to see Lester's coffin loaded on the train. She realized then, even more clearly, that man was simply a stiff figure, moved about by circumstance. Virtue, beauty, moral worth could not save man; nor could evil or degeneracy. Man simply yielded and managed the best he could under the circumstances of his nature, the society, and the economic force that surrounded him.

JERUSALEM DELIVERED

Type of work: Poem

Author: Torquato Tasso (1544-1595)

Type of plot: Historical romance

Time of plot: Middle Ages

Locale: The Holy Land

First published: 1580-1581

Principal characters:

GODFREY DE BOUILLON, leader of the Crusaders

CLORINDA, a female warrior

ARGANTES, a pagan knight

ERMINIA, princess of Antioch

ARMIDA, an enchantress

RINALDO, an Italian knight

TANCRED, a Frankish knight

Critique:

Jerusalem Delivered is one of the great poems to come out of the Italian Renaissance, and since that time the work has remained a landmark of heroic literature. The treatment of the Crusades is highly romantic, with both God and Satan freely taking an active part and magicians, angels, and fiends frequently changing the course of events. The descriptions of the fighting are in the typical romantic, chivalric vein. The action is rapid, scene following scene in kaleidoscopic review. In all, we have here an absorbing tale.

The Story:

For six years the Crusaders had remained in the Holy Land, meeting with success. Tripoli, Antioch, and Acre were in their hands, and a large force of Christian knights occupied Palestine. Yet there was a lassitude among the nobles; they were tired and satiated with fighting. They could not generate enough warlike spirit to continue to the real objective of their Crusade, the capture of Jerusalem.

In the spring of the seventh year, God sent the Archangel Gabriel to Godfrey de Bouillon, ordering him to assemble all his knights and encouraging him to begin the march on Jerusalem. Obeying the Lord's command, Godfrey called a council of the great nobles and reminded them stirringly of their vows. When

Peter the Hermit added his exhortations, the Crusaders accepted their charge, and all preparations were made to attack the Holy City.

Within the walls of Jerusalem the wicked King Aladine heard of the projected attack. At the urging of Ismeno the sorcerer he sent soldiers to steal the statue of the Virgin Mary, hoping to make the Christian symbol a palladium for Jerusalem. But next morning the statue had disappeared. Enraged when he could not find the culprit who had spirited away the statue, Aladine ordered a general massacre of all his Christian subjects. To save her co-religionists, the beautiful and pure Sophronia confessed to the theft. Aladine had her bound to the stake. As her guards were about to light the fire, Olindo, who had long loved Sophronia in vain, attempted to save her by confessing that he himself had stolen the statue.

Aladine ordered them both burned. While they were at the stake, Sophronia admitted her love for Olindo. They were saved from burning, however, by the arrival of Clorinda, a beautiful woman warrior who knew that both were admitting the theft to save the other Christians from death. Released, Sophronia and Olindo fled from the city.

Clorinda was a great warrior who scorned female dress. On a previous

campaign she had met Tancred, a mighty Christian noble, and Tancred had fallen in love with her; but she rejected his love. On the other hand, Erminia of Antioch had become enamored of Tancred when he had taken her city, but Tancred felt only friendship for her.

The Christians came within sight of Jerusalem. A foraging party encountered first a small force under Clorinda. She was so valorous that she defeated them.

The King of Egypt, whose army was advancing to the aid of Jerusalem, sent Argantes to parley with Godfrey. The Crusader chief haughtily rejected the overtures of the Egyptians, and Argantes angrily joined the infidel defenders of the Holy City. Although the Crusaders met with some initial successes, Argantes was always a formidable opponent.

Satan was annoyed at the prospect of the fall of Jerusalem. He induced Armida, an enchantress, to visit the Christian camp and tell a false story of persecution. Many of the knights succumbed to her wiles and eagerly sought permission to redress her wrongs. Godfrey was suspicious of her, but he allowed ten knights chosen by lot to accompany her. In the night forty others slipped away to join her, and she led the fifty to her castle where she changed them into fishes. Their loss was a great blow to Godfrey because the pagans were slaying many of his men.

Rinaldo, one of the Italian knights among the Crusaders, sought the captaincy of a band of Norwegian adventurers. Germando, who sought the same post, quarreled with him, and in a joust Germando was killed. For this breach of discipline Rinaldo was banished.

When Argantes challenged to personal combat any champion in the Crusaders' camp, Tancred was chosen to meet him. On the way to the fight, Tancred saw Clorinda and stopped to admire her. Otho, his companion, took advantage of his bemusement and rushed in ahead to the battle. Otho was defeated by Argantes and taken prisoner. Then Tan-

cred, realizing what had happened, advanced to meet the pagan knight. Both men were wounded in the mighty, day-long duel. They retired to recuperate, agreeing to meet again in six days.

When Erminia heard of Tancred's wounds, she put on Clorinda's armor and went to his camp to attend him. He heard of her coming and waited impatiently, thinking his beloved Clorinda was approaching. But Erminia was surprised by the sentries, and in her maidenly timidity she ran away to take refuge with a shepherd.

When the supposed Clorinda did not arrive, Tancred went in search of her and came to the castle of Armida, where he was cast into a dungeon.

Godfrey received word that Sweno, Prince of Denmark, who had been occupying Palestine, had been surprised by pagan knights and killed with all his followers. The messenger announced that he had been divinely appointed to deliver Sweno's sword to Rinaldo. Although Rinaldo was still absent, Godfrey set out to avenge the Palestine garrison.

Godfrey and his army fought valiantly, but Argantes and Clorinda were fighters too powerful for the shaken Christians to overcome. Then Tancred and the fifty knights, who had been freed from Armida's enchantment, arrived to rout the pagans with great losses. Godfrey learned that the missing men had been liberated by Rinaldo. Peter the Hermit was then divinely inspired to foretell the glorious future of Rinaldo.

In preparation for the attack on Jerusalem the Christians celebrated a solemn mass on the Mount of Olives before they began the assault. Wounded by one of Clorinda's arrows, Godfrey retired from the battle while an angel healed his wound. The Christians set up rams and towers to break the defense of the city.

At night Clorinda came out of the city walls and set fire to the great tower by which the Christians were preparing to scale the wall. She was seen, however,

by the Crusaders, and Tancred engaged her in combat. After he had run his sword through her breast, he discovered to his sorrow that he had killed his love. He had time to ask her pardon and baptize her before her death.

Godfrey was taken in a vision to heaven where he talked with Hugh, the former commander of the French forces. Hugh bade him recall Rinaldo, and Godfrey sent two knights to find the banished Italian. On the Fortunate Islands the messengers discovered the Palace of Armida where Rinaldo, having fallen in love with the enchantress, was dallying with his lady love. The sight of the two knights quickly reminded him of his duty. Leaving his love, he joined the besieging forces of Godfrey.

With the arrival of Rinaldo, the Chris-

tians were greatly heartened. Then the Archangel Michael appeared to Godfrey and showed him the souls of all the Christians who had died in the Crusades. With this inspiration, the Crusaders redoubled their efforts to capture Jerusalem.

The walls of the city were breached. Tancred met Argantes and killed him in single combat. Finally the victorious invaders stormed through the streets and sacked the Holy City. When the Egyptians arrived to help the pagan defenders of Jerusalem, they too were beaten and their king was slain by Godfrey. Armida, all hope gone, surrendered herself to Rinaldo, who had been the most valorous of the conquerors.

After the fighting was over, Godfrey and all his army worshipped at the Holy Sepulchre.

THE JEW OF MALTA

Type of work: Drama

Author: Christopher Marlowe (1564-1593)

Type of plot: Romantic tragedy

Time of plot: Fifteenth century

Locale: Malta

First presented: c. 1589

Principal characters:

BARABAS, a Jewish merchant

ABIGAIL, his daughter

ITHAMORE, a slave

THE GOVERNOR OF MALTA

Critique:

The Machiavellian character of Barabas dominates *The Jew of Malta*; the other characters are merely sketched in. The plot of the play seems to have come wholly from the fertile mind of Marlowe, whose exotic plots and romantic heroes set a pattern which was followed by subsequent Elizabethan playwrights, including Shakespeare. Mechanically, *The Jew of Malta* begins well, but it degenerates into an orgy of blood after the second act.

The Story:

Barabas, a Christian-hating merchant of Malta, received in his counting-house a party of merchants who reported the arrival of several vessels laden with wealth from the East. At the same time three Jews arrived to announce an important meeting at the senate.

The import of the meeting was that the Turkish masters of Malta had demanded tribute long overdue. The Turkish Grand Seignior had purposely let the payment lapse over a period of years so that the Maltese would find it impossible to raise the sum demanded. The Maltese had a choice of payment or surrender. The Christian governor of the island, attempting to collect the tribute within a month, decreed that the Jews would have to give over half of their estates or become Christians. All of the Jewish community except Barabas submitted to the decree of the governor in one way or another. The governor seized all of Barabas' wealth as punishment and had the

Jew's house turned into a Christian convent.

Barabas, to avoid complete ruin, purposely failed to report part of his treasure hidden in the foundation of his house. Then he persuaded his daughter, Abigail, to pretend that she had been converted to Christianity so that she might enter the convent and recover the treasure. Abigail dutifully entered the nunnery as a convert and subsequently threw the bags of money out of the window at night to her waiting father.

Martin Del Bosco, vice-admiral of Spain, sailed into the harbor of Malta for the purpose of selling some Turkish slaves he had aboard his ship. The governor was reluctant to allow the sale because of the difficulties he was having with the Grand Seignior. Del Bosco, by promising military aid from Spain, persuaded the governor to defy the Turks and to permit the sale.

Barabas bought one of the slaves, an Arabian named Ithamore. During the sale, Barabas fawned upon Don Lodowick, the governor's son, and Don Mathias. He invited the two young men to his house and ordered Abigail, now returned from the convent, to show favor to both. In his desire for revenge, Barabas arranged with each young man, separately, to marry his daughter. He then sent forged letters to Don Lodowick and Don Mathias, and provoked a duel in which the young men were killed. Meanwhile Barabas trained his slave, Ithamore, to be his creature in his plot against

the governor and the Christians of Malta.

Because of her father's evil intentions, Abigail returned to the convent. Barabas, enraged, sent poisoned porridge to the convent as his gesture of thanks on the Eve of St. Jacques, the patron saint of Malta. All in the convent were poisoned, and Abigail, before she died, confessed to Friar Jacomo, disclosing to him all that Barabas had done and all that he planned to do.

When the Turks returned to Malta to collect the tribute, the governor defied them and prepared for a siege of the island.

Meanwhile the friars, in violation of canon law, revealed the information they had gained from Abigail's confession. Barabas, again threatened, pretended a desire to become a convert and promised all of his worldly wealth to the friars who would receive him into the Christian faith. The greediness of the friars caused differences to arise among them; Barabas took advantage of this situation and with the help of Ithamore strangled a friar named Bernardine. He then propped up Bernardine's body in such a way that Friar Jacomo knocked it down. Observed in this act, Friar Jacomo was accused of the murder of one of his clerical brothers.

Ithamore met a strumpet, Bellamira, who, playing upon the slave's pride and viciousness, persuaded him to extort

money from his master by threatening to expose Barabas. His master, alarmed by threats of blackmail, disguised himself as a French musician, went to the strumpet's house, and poisoned Bellamira and Ithamore with a bouquet of flowers.

Before their deaths, they managed to communicate all they knew to the governor, who, despite his preoccupation with the fortifications of Malta, threw Barabas into prison. By drinking poppy essence and cold mandrake juice, Barabas appeared to be dead. His body was placed outside the city. Reviving, he joined the Turks and led them into the city. As a reward for his betraying Malta, Barabas was made governor. He now turned to the conquered Maltese, offering to put the Turks into their hands for a substantial price.

Under the direction of Barabas, explosives were set beneath the barracks of the Turkish troops. Then Barabas invited the Turkish leaders to a banquet in the governor's palace, after planning to have them fall through a false floor into cauldrons of boiling liquid beneath. On signal, the Turkish troops were blown sky-high, but the Christian governor, who preferred to seize the Turkish leaders alive, exposed Barabas' scheme. The Jew of Malta perished in the trap he had set for the Turks.

THE JEWESS OF TOLEDO

Type of work: Drama

Author: Franz Grillparzer (1791-1872)

Type of plot: Historical tragedy

Time of plot: About 1195

Locale: Toledo and vicinity

First presented: 1872

Principal characters:

ALFONSO VIII, King of Castile

ELEANOR OF ENGLAND, daughter of Henry II, his wife

ISAAC, the Jew

ESTHER, and

RACHEL, his daughters

MANRIQUE, Count of Lara, Almirante of Castile

DON GARCERAN, his son

DOÑA CLARA, lady in waiting to the queen

Critique:

Few writers since Shakespeare have managed to use the dramatic form with the poetic clarity and tragic force exhibited by the Austrian playwright, Franz Grillparzer. Usually the form is too much for the content or the content overburdens the play, giving to exposition the prominence that the expression of passion should have. Grillparzer avoids these faults, and contributes new psychological and moral perspectives which give his work its distinctive quality. *The Jewess of Toledo* tells of a monarch's lapse from duty because of his sudden passionate affection for a beautiful but vain young Jewess. With a simplicity of effect that defies analysis, Grillparzer makes the king's discovery of his own foolish bondage credible, without in the least detracting from the impression that Rachel, the Jewess, for all her faults, was undeniably charming and even to be pitied.

The Story:

Isaac, a Jew, found himself in the royal gardens of Toledo with his two daughters, Rachel and Esther. Realizing that the king was about to visit the gardens and that no Jews should be there during the royal outing, he urged his daughters to hurry from the gardens. Rachel laughingly refused, declaring that

she would stay and see if the king was as young and handsome as she had heard. Isaac answered that Rachel was like her mother, for his second wife had found the Christians charming and had had eyes for nothing but fine clothing, jewels, and banquets. Esther, on the other hand, was like her mother, Isaac's first wife, who had been as good as she was poor.

Rachel sang and danced about while waiting for the king. She told her father that perhaps the monarch would find her charming, would pinch her cheek, and make the queen jealous. Isaac, frightened more than ever, hastened to leave the gardens with Esther.

When King Alfonso appeared, he invited the crowds to draw near him. He explained that the people had made him king while he had been still a child, that they had rallied around him in order to depose his uncle, a tyrant, and that they had then taught him the duties of one who would be just and good. Count Manrique turned to Queen Eleanor and told her of the people's affection for their ruler. The count declared that the present king was the noblest of all who ever ruled in Spain, turning aside petty criticism with wisdom and justice. The king, half jesting, replied that he might be an even better king if he were forced to overcome

THE JEWESS OF TOLEDO by Franz Grillparzer. Translated by Arthur Burkhard. By permission of the publishers, Register Press, Yarmouth Port, Mass. Copyright, 1953, by Register Press.

some fault. He suggested that the protection of the people might have kept him from developing the moral strength a ruler should have.

The king also urged everyone to enjoy the respite between wars, for the Moors were about to start another attempt to invade Spain. He called his wife's attention to the English-type garden he had ordered; he was disappointed that she had not noticed it.

A messenger, Don Garceran, the son of Count Manrique, brought news of the military preparations being made by Jussuf, the ruler of Morocco. Don Garceran was making his first appearance before the king since being assigned to a frontier post for having stolen into the women's quarters of the palace to view Doña Clara, his betrothed.

When the king suggested that the peasants pray to God for victory, Don Garceran replied that the churches were crowded, such was the religious zeal of the people. One sign of mistaken zeal, however, was the rough treatment sometimes given the Jews.

As the king was vowing to protect the Jews and all other of his subjects, he received word that a Jew and two girls were being pursued by the guards. Rachel came running to the group for protection. When Queen Eleanor refused to take her hands, she threw down her bracelet and necklace as ransom and clasped the king's knees. King Alfonso asked Esther, who had joined them, whether Rachel was always timid, and Esther replied that her sister was often too bold, too much the clown. The king, attracted by Rachel, ordered Don Garceran to shelter her in one of the garden houses until night, when there would be no danger of mob action.

After Don Garceran had escorted Isaac and his daughters to a shelter in the garden, the king accosted Don Garceran, questioning him about the family, praising the Jews for their long history, and begging for information about the art of casual love. Isaac, scolding his daughters

for not attempting to leave, came from the garden house. He told Don Garceran that Rachel was her old self again, laughing and singing, and amusing herself by dressing herself as a queen with some masquerade costumes she had found.

Vowing Don Garceran and Isaac to silence, the king entered the garden house in time to observe Rachel, dressed as a queen, pretending to address a portrait of Alfonso which she had removed from its frame. In the role of the queen, Rachel accused the king in the portrait of having been attracted to the Jewess. The monarch interrupted this play and assured the frightened girl that he did indeed like her and that after the war he might ask for her. He asked her to return the portrait to its frame, but she refused. At that moment the arrival of the queen and the royal party forced the king to hide in another room. Count Manrique would have discovered him had not Don Garceran intercepted his father and, in the king's name, put an end to the search.

When the king reappeared after the queen's departure, he realized how he had already shamed himself because of the Jewess, and he asked her to return the portrait and leave with Don Garceran. After she had gone, he found that she had put her own portrait in the frame. The king was instantly stirred by the picture as if some magical spell surrounded it. In confusion, he first ordered his servant to go after Don Garceran and demand the return of his portrait; then he decided to go himself. He also asked about the Castle Retiro where a former king had kept a Moorish girl, but he could not copy such baseness. Finally, giving in to his passion, he went after Rachel.

Later, at Castle Retiro, Isaac was dealing with petitioners to the king, forcing them to pay heavily for the privilege of having their messages conveyed. Rachel complained that King Alfonso did not give enough time to her, and she was upset because her dallying with Don Garceran did not make him jealous. Esther ar-

rived with the news that Queen Eleanor, Count Manrique, and other noblemen were joining in counsel, apparently plotting a revolt against the king. The king, already feeling guilty about neglecting the preparation for war, quickly left with Don Garceran for Toledo. Rachel, convinced that the king had never loved her, found no satisfaction in her perfumes and jewels.

Count Manrique and the noblemen, with the queen present, considered how to deal with the Jewess. Buying her off with gold was suggested, but the king had gold to give her. Imprisoning her would be useless, for the king had the power to release her. Finally, Count Manrique turned to the queen, who softly suggested that death was the answer, death for the woman who had broken the laws of God. Don Garceran interrupted the proceedings with an order from the king to dissolve the meeting. Count Manrique, dismissing the nobles, told them to be prepared for action. He then urged his son to join the rebellion, but Don Garceran refused. The count and the others left.

The king then prevailed upon the queen to listen to him. In a heartfelt conversation he admitted his guilt, calling attention to the changes of heart and mind that are inevitable for man. But

the queen was reluctant to place the entire blame on her husband. She accused the girl of using shameless magic. In anger, King Alfonso defended Rachel as one who, for all her faults, had never pretended to a lifeless virtue that made life empty of warmth. He criticized the queen for encouraging his nobles to conspire against him.

The king discovered that the queen had left while he was talking. In growing apprehension he pursued the vassals to Castle Retiro. He arrived too late. The castle was in ruins, and Isaac and Esther told him that Rachel had been killed. To fire his desire for vengeance, the king viewed her body, but the sight of her reminded him not of her charm but of her wanton guile. Reaffirming his duty to the people, he forgave Count Manrique and the others when they appeared, swordless, to learn their punishment. He made his infant son king, with the queen as regent, and set forth for war against the Moors. Esther, at first cynical about the quick atonement of the Christian king, was appalled to find that her father was more concerned about his gold than he was over the tragic event that had involved them all. She confessed that she, her father, and Rachel were as guilty as the Christians.

JOANNA GODDEN

Type of work: Novel

Author: Sheila Kaye-Smith (1888-)

Type of plot: Domestic realism

Time of plot: Early twentieth century

Locale: Rural England

First published: 1921

Principal characters:

JOANNA GODDEN, a wealthy landowner

ELLEN GODDEN, her younger sister

ARTHUR ALCE, Joanna's perennial suitor

MARTIN TREVOR, Joanna's betrothed

ALBERT HILL, Joanna's betrayer

Critique:

Joanna Godden is the powerful story of a strong and vibrant woman who ruled her sister and her farm with an iron hand. She herself, however, was often bewildered by emotions she did not understand. When tragedy involved her, she did not let it ruin her as it might have lesser women. She simply marshaled all her forces and went to meet it. That was Joanna's way. The novel is also notable for its atmosphere of the English countryside in all weathers and seasons.

The Story:

After her father's funeral, Joanna Godden took immediate command of her sister Ellen and of the prosperous farm, Little Ansdores. She had always had many notions about making the farm even more productive, and she proposed now to execute these ideas, even though her neighbors and her advisers thought her a stubborn and foolish woman. Her perennial suitor, Arthur Alce, stuck by her, although he knew he could never change Joanna's mind about the farm or about accepting him as a husband.

In addition to the farm, her sister Ellen consumed much of Joanna's energy. Ellen must be a lady. To this end she was sent to school and humored in many other ways. But Joanna was the boss. No matter how much she babied Ellen, Joanna still made all decisions for her. Ellen was

pliable, but she secretly planned for the day when she could escape her sister's heavy hand.

Little Ansdores prospered under Joanna. She shocked her neighbors by painting her house and wagons in bright colors and by appearing in loud clothing and jewels as soon as the period of mourning was over. In spite of their distrust of her, they were forced to admire her business acumen. Many men failed while she accumulated money in the bank. Through it all, Arthur stood by her and ran her errands. Once she felt stirrings of passion for one of her farm hands, but she quickly subdued the feeling because the ignorant lad was unsuitable. Joanna knew vaguely that she was missing something every woman wanted, something she did not completely understand but still longed for.

When Joanna met Martin Trevor, the son of a neighboring squire, she knew almost at once that Martin was the kind of man she had waited for. Although they were at first antagonistic, they soon were drawn together in real love and announced their engagement. Joanna was happy; Martin made her feel she was a woman first and a successful farmer second. The sensation was novel for Joanna. Martin's father and clergyman brother accepted her, in spite of a social position lower than theirs. Poor Arthur

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Alce grieved to lose her, even though he had never possessed more than her friendship. He sincerely wished her happiness.

The only thing that dimmed their happiness was Joanna's insistence upon waiting for the wedding until there should be a slack time on the farm. Martin knew that if he gave in to her he would forever play second fiddle to Ans-dore. On a walk, one rainy day, he begged her to marry him at once, both to please him and to show him that he was first in her heart. She refused, but at home a few nights later she knew that she must give in, for herself as well as for Martin. When she hurried to his home to see him the next day, she found Martin gravely ill. He had not been strong and the walk in the rain had caused a serious lung congestion. Joanna, realizing that her happiness was not to last, felt no surprise when Martin died. Her grief was so deep that she could feel nothing, only numbness. She felt that she had missed the only real happiness of her life.

The farm claimed her once more, and to it she gave all her energy and hope. Ellen also felt Joanna's will. Seventeen and finished with school, she was a lady. But Joanna was not pleased with her. Ellen had more subdued taste than Joanna, and the two girls clashed over furnishings, clothing, manners, and suitors for Ellen. Ellen usually submitted, but her one ambition was to get out from under Joanna's domination. Marriage seemed her only course. When Joanna began to ask Arthur to escort Ellen various places so that the young girl would not be so bored, Ellen thought it would be a good joke to take Arthur away from Joanna. However, Joanna herself thought a match between Ellen and Arthur would be a good thing. Unknown to Ellen, she asked Arthur to marry her sister. Arthur protested that he loved and would always love Joanna. She, in her usual practical way, overrode his objections and insisted that he marry Ellen. Finally he proposed to Ellen and

was accepted. Ellen believed that she had stolen her sister's lover.

At first Ellen was happy with Arthur, for she was genuinely fond of him, but she resented his continuing to run errands for Joanna. She attributed these acts to Joanna's domineering ways, never realizing that her husband still loved her sister. Because Ellen also resented not meeting any of the gentlefolk of the area, Joanna arranged for her to meet Squire Trevor, Martin's father. It was an unfortunate meeting. Ellen became infatuated with the old man, left Arthur, and followed the squire to Dover. When she asked for a divorce, Arthur refused. Joanna was alternately furious with Ellen for her immorality and sorry for her heartbreak. At last Ellen went home to Little Ans-dore. Joanna took her in and treated her like a little girl again.

When a neighboring estate, Great Ans-dore, was put on the market, Joanna bought it. Her triumph was now complete; she was the wealthiest farmer in the area. New power went with the land. She chose the rector for the village church and in other ways acted as a country squire. But she still longed for Martin; or perhaps only for love. At any rate, when Arthur refused to stay after Ellen came home, Joanna for the first time saw him as a man she might love. Too sensible to risk more trouble from that quarter, however, she brushed off his goodbye kiss and turned her mind back to Ans-dore.

After a time Arthur was killed in a hunting accident at his new home. His will, leaving his old farm to Joanna, made Ellen dependent on her sister as before. Ellen was furious, but Joanna could see no harm in Arthur's having left his money to his friend rather than to his faithless wife. Meanwhile Joanna would take care of Ellen, who would no doubt marry again.

Time began to take its toll of Joanna. Following her doctor's advice, she combined a business trip and a vacation. During that time she met Albert Hill, a

young man thirteen years her junior. Thinking herself in love with Albert, Joanna the strong, the moral, the domineering, gave herself to the young man. They planned to marry, but Joanna, on second thought, realized that she did not love Albert, could never marry him. Learning that she was pregnant, she confessed to Ellen, who demanded that she marry Albert to protect their family name. But Joanna wanted her baby to grow

up in happiness and peace, not in the home of parents who did not love each other. She would sell Ansdore and go away. As she made her plans, Martin's face came back to her and gave her strength. He would have approved. The past seemed to fuse with the years ahead. Joanna Godden, her home, her sister, her good name, and her lover all gone, still faced the years with courage and with hope.

JOHN BROWN'S BODY

Type of work: Poem

Author: Stephen Vincent Benét, (1898-1943)

Type of plot: Historical romance

Time of plot: 1859-1865

Locale: The United States

First published: 1928

Principal characters:

JACK ELLYAT, a soldier from Connecticut

CLAY WINGATE, a soldier from Georgia

LUKE BRECKINRIDGE, a Southern mountaineer

MELORA VILAS, Jack Ellyat's beloved

SALLY DUPRÉ, Clay Wingate's fiancée

LUCY WEATHERBY, Sally's rival

SHIPPY, a Union spy

SOPHY, a Richmond hotel employee

Critique:

John Brown's Body, which won the Pulitzer Prize for 1929, tells, in free and formal verse, the tragic story of the Civil War and its effects upon the nation. Benét achieves an effective counterpoint by weaving several small plots concerned with fictional characters into the main plot which we know as the actual history of the time. He manipulates his characters so that important phases of the war are interfused with his minor plots, and the two are carried forward simultaneously. His re-creation of the atmosphere of a burgeoning, adolescent United States is excellent.

The Story:

Jack Ellyat, a Connecticut youth, had premonitions of trouble as he walked with his dog in the mellow New England Indian summer. He and his family were Abolitionists. The influence of Emerson and Thoreau was felt in Concord, where they talked about an ideal state. But in Boston Minister Higginson and Dr. Howe waited for reports of a project planned for Harper's Ferry. In Georgia young Clay Wingate also received a premonition of impending disaster and great change.

John Brown, rock-hard fanatic, believ-

ing he was chosen by God to free the black man in America, led his troop of raiders to seize the United States arsenal at Harper's Ferry, Virginia. The first man killed in the fracas was Shepherd Heyward, a free Negro. The South was alarmed. Federal troops under Robert E. Lee subdued the Brown party in fifteen minutes; all was ended but the slow, smoldering hates and the deaths to come.

At Wingate Hall in Georgia all was peaceful. Sally Dupré and Clay Wingate were expected to marry. When Cudjo, the major-domo of the Wingate plantation, heard of the Harper's Ferry raid and John Brown, he opined that the Negro's business was not the white man's business. In Connecticut Mrs. Ellyat prayed for John Brown.

Brown was tried at Charles Town, Virginia. During the trial he denied the complicity of anyone but himself and his followers in the raid. He insisted that he had done what he thought was right. A legend grew around his name and mushroomed after he was hanged. Songs were sung. John Brown's body rested in its grave, but his spirit haunted the consciences of North and South alike.

JOHN BROWN'S BODY by Stephen Vincent Benét. By permission of Brandt & Brandt and the publishers, Rinehart & Co., Inc. Copyright, 1927, 1928, by Stephen Vincent Benét.

Fort Sumter surrendered, and the Confederate States of America elected gaunt, tired Jefferson Davis president. Lank, sad-faced Abraham Lincoln, the frontier wit and small-time politician, was President of the United States. He ordered conscription of fighting men. Clay Wingate, loyal to Dixie, joined the Black Horse Troop and rode away to the war. Jack Ellyat marched off with the Connecticut volunteers.

Raw soldiers of North and South met at Bull Run under the direction of Generals McDowell, Johnston, and Beauregard. Congressmen and their ladies drove out from Washington to watch the Union victory. While they watched, the Union lines broke and retreated in panic. A movement to treat with the Confederacy for peace got under way in the North. Lincoln was alarmed, but he remained steadfast.

Jack Ellyat was mustered out after Bull Run. Later he joined the Illinois volunteers in Chicago and became known as "Bull Run Jack." Near Pittsburg Landing, in Tennessee, he lost his head and ran during a surprise attack. He was captured but escaped again during a night march. Hungry and worn out, Jack arrived at the Vilas farm, where he stayed in hiding and fell in love with Melora Vilas. At last he left the farm to seek the manhood he had lost near Pittsburg Landing, but not before he had got Melora with child. He was recaptured soon afterward.

Meanwhile Clay Wingate returned to Georgia on leave. At Wingate Hall the war seemed far away, for the successful running of the Union blockade of Southern ports made luxuries still available. Lucy Weatherby, a Virginian whose sweetheart had been killed at Bull Run, attended a dance at Wingate Hall and replaced Sally Dupré in Clay's affections. Spade, a slave on the nearby Zachary plantation, escaped that same night.

New Orleans was captured. Davis and Lincoln began to bow under the

burdens of the war. McClellan began his Peninsular campaign. Lee inflicted defeat after defeat on the Army of the Potomac. Jack Ellyat was sent to a prison in the deep South. The fortunes of the Union were at their lowest ebb after the Confederate victory at the Second Manassas, and the spirit of John Brown was generally invoked by editors and preachers. Lincoln issued the Emancipation Proclamation. In the meantime, Spade made his way north and swam across a river to freedom, but when he arrived in the land of the free he was railroaded into a labor gang. McClellan was relieved by Burnside, who, in turn, was relieved by Hooker, as commander of the Army of the Potomac. Jack Ellyat, sick, was returned to the North in an exchange of prisoners of war.

Slowly the Confederacy began to feel the effects of the blockade and the terrible cost of war. Clay Wingate thought of his next leave—and of Lucy Weatherby. Jack Ellyat spent the dark winter of 1862-63 convalescing at his home in the cold Connecticut hills. He had been assigned to the Army of the Potomac as soon as his recovery was complete. In Tennessee, Melora Vilas gave birth to a baby boy.

Grant and Sherman led the Union forces to victory in the West; Vicksburg was surrounded. Hunger and anti-inflation riots broke out in Richmond America, meanwhile, was expanding. New industries sprang up in the North, and the West was being developed. In Richmond, Shippy, a Union spy posing as a peddler, promised Sophy, a servant at the Pollard Hotel, to bring her some perfume from the North. Sophy knew that Clay Wingate and Lucy Weatherby had stayed together in the hotel. Luke Breckinridge, Sophy's rebel suitor, was a member of a patrol that stopped Shippy to search him. When they found incriminating papers in his boots, Luke gloated, for he was jealous of Shippy.

Stonewall Jackson was killed by his own pickets, and Lee, desperate for pro-

visions, invaded the North. Jack Ellyat was in the Union army that converged on Gettysburg and was wounded during a battle there. After three days of bloody fighting at Gettysburg, Lee fell back to Virginia. Then Vicksburg surrendered. Defeated, the South continued to hang on doggedly. Sheridan marched through the Shenandoah Valley and left it bare and burned. Petersburg was besieged. Luke, along with thousands of other rebel troops, deserted from the Confederate Army, and when he headed back toward his laurel-thicket mountains he took Sophy with him. Melora and her father, John Vilas, traveled from place to place in search of Jack Ellyat; they became a legend in both armies.

General Sherman captured Atlanta and marched on to the sea. During Sherman's march, Wingate Hall caught

fire accidentally and burned to the ground. Clay Wingate was wounded in a rear-guard action in Virginia. The war came to an end when Lee surrendered to Grant at Appomattox.

Spade, who had gone from the labor gang into the Union Army and who had been wounded at the Petersburg crater, hired out as a farm laborer in Cumberland County, Pennsylvania. Clay Wingate returned to his ruined home in Georgia, where Sally Dupré was waiting. And in Connecticut Jack Ellyat heard stories of strange gipsy travelers who were going from town to town looking for a soldier who was the father of the child of the woman who drove the creaking cart. One day he was standing beneath the crossroads elms when he saw a cart come slowly up the hill. He waited. The woman driving was Melora.

JOHN HALIFAX, GENTLEMAN

Type of work: Novel

Author: Dinah Maria Mulock (Mrs. George Craik, 1826-1887)

Type of plot: Domestic realism

Time of plot: Turn of the nineteenth century

Locale: Rural England

First published: 1857

Principal characters:

JOHN HALIFAX, one of Nature's gentlemen

URSULA, his wife

GUY, their oldest son

MAUD, a daughter

ABEL FLETCHER, John's benefactor

PHINEAS FLETCHER, his invalid son

LORD RAVENEL, a landowner

Critique:

The story of John Halifax is one depicting the simple pleasures of lower middle-class life in rural England. In the book there is also a plea that a man be judged by his merits, not by his social class or his birth. But primarily the story is one of simple domesticity, of the real love that exists among members of a simple family who place the happiness and security of others above themselves. The theme was common among nineteenth-century authors, one that found immediate reception from readers who were slowly awakening to a new social order. Shortly after its publication the book was translated into French, German, Italian, Russian, and Greek.

The Story:

When Phineas Fletcher and his father, Abel, first saw John Halifax, they were immediately struck with his honest face and worthy character. For although the boy was only fourteen and an orphan, he would accept help from no one. Instead, he preferred to make his own way, even though it meant that he was always half-starved. Phineas, just sixteen, and an invalid, would have enjoyed having John for a companion, but Abel Fletcher, a wealthy Quaker, put the boy to work in his tannery. Although Abel was a real Christian and wanted to help others, he knew that the boy would be

better off if he helped himself. Then, too, there was a class distinction between Phineas and John that even Abel could not entirely overlook.

Phineas and John became good friends, the orphan being the only friend Phineas ever loved as a brother. John rose rapidly in the tannery because of his honesty and his willingness to work at any job. He also had the ability to handle men, an ability ably proved when a hungry mob would have burned down the Fletcher home and the mill which the Quaker owned. John arranged to have the workers get wheat for their families, and from then on they were loyal to him through any crisis.

When they were in their early twenties, Phineas and John took a cottage in the country so that Phineas might have the advantage of the country air. While there they met a lovely girl, Ursula March, who had taken her dying father to the same spot. John was from the first attracted to the modest girl, but since she was a lady he felt that he could not tell her of his feelings. After the death of her father, it was learned that she was an heiress, and to John even more unattainable. However, John knew himself to be a gentleman, even if others did not, and at last circumstances brought him an opportunity to let her know his heart. When Ursula saw his true charac-

ter and gladly married him, everyone was shocked but Phineas. Ursula's kinsman, a dissolute nobleman, refused to give her her fortune, and John would not go to court to claim the fortune, as was his legal right as Ursula's husband.

After the death of Abel Fletcher, Phineas lived with John and Ursula and their children, the oldest of whom was a lovely blind girl. Abel had made John a partner in the tannery, and since John did not like the tan-yard and also since it was losing money, he sold it and put the money into the operation of the mill. Times were often hard during the next few years, but finally, for political reasons Ursula's kinsman released her fortune to John. After settling a large amount on his wife and children, he used the rest to lease a new mill and expand his business interests. His hobby was a steam engine to turn the mill, and before long he began to see his project materialize. The family moved to a new home in the country and lived many long years there in peace and happiness. John, becoming influential in politics, used his power by choosing honorable men for office. He made some powerful enemies too, but his concern was only for the right. During this time his income grew until he was a very wealthy man. He continued to use his money to help others.

The steam engine, built and put into operation, gave John new advantages, but he provided generously for his workmen so that they would not suffer because of the machine. Then tragedy struck the family. Shortly after the birth of their last child, a daughter, the blind child was taken by death. It was a sorrow from which John never completely recovered. The years brought other troubles to his household. Two of his sons loved the same girl, the governess of their little sister. The brothers had a bitter quarrel, and the loser, who was the oldest son, Guy, left home and went abroad, almost breaking his mother's heart. After two or three years they learned that Guy had almost killed a

man in Paris and had fled to America. From that time on, Ursula aged, for Guy was her favorite son.

Shortly afterward, John learned from Lord William Ravenel that that nobleman was in love with the youngest daughter, Maud. Lord Ravenel was not only the son of a worldly family; he himself had led a useless and sometimes wild life. John would not listen to the man's pleas, and Lord Ravenel, agreeing that he was unworthy of her, left without telling Maud of his love. But John was to revise his opinion somewhat when, after the death of his father, Lord Ravenel gave up his inherited fortune to pay his father's debts. After this incident Lord Ravenel was not heard from for many years. Maud did not marry. Her parents knew that she had never lost her affection for Lord Ravenel, although she did not know that he had returned her feelings.

Years passed. The married children gave John and Ursula grandchildren. John could have had a seat in Parliament, but he rejected it in favor of others. He continued to do good with his money and power, even when suffering temporary losses. And always he longed for his lost blind child, just as Ursula longed for her missing oldest son. Their own love grew even deeper as they reached their twilight years. John often suffered attacks that left him gasping in pain and breathlessness, but in order to spare his family any unnecessary worry he kept this information from all but Phineas.

Then came wonderful news: Guy was coming home. All of the family rejoiced, Ursula more than any other. They had six anxious months when he did not appear and his ship was not accounted for, but at last he arrived. He had been shipwrecked and lost, but had eventually made his way home. With him was Lord Ravenel, who had gone to America after being rejected by John. Both men had done well there, but had lost everything in the shipwreck. In their happy reunion,

the money seemed of little importance. John knew now that Lord William Ravenel had proved himself worthy of Maud, and the two lovers were at last allowed to express their love for each other. Guy, too, began to show interest in a childhood friend, and another wedding in the family seemed likely.

John felt that his life was now complete, his peace and happiness being

broken only by longing for his dead child. He was soon to join her. One day he sat down to rest, and so his family found him in the peaceful sleep of death. That night, as she sat by her husband's body, Ursula must have felt that she could not lose him, for the children and Phineas found her lying dead beside her husband. They were buried side by side in the country churchyard.

JOHN INGLESANT

Type of work: Novel

Author: Joseph Henry Shorthouse (1834-1903)

Type of plot: Historical-philosophical romance

Time of plot: Seventeenth century

Locale: England and Italy

First published: 1881

Principal characters:

JOHN INGLESANT, an Englishman interested in spiritual affairs

EUSTACE INGLESANT, his materialistic twin brother

FATHER ST. CLARE, a Jesuit and John's mentor

CHARLES I, King of England, who used John's services as an agent

LAURETTA CAPECE, John's Italian wife

CARDINAL CHIGI, John's Italian patron

Critique:

John Inglesant, a philosophical and historical romance, was done, according to its author, in the style of the great American writer of romances, Nathaniel Hawthorne. In all literature there is probably no better picture of the complicated political and ecclesiastical affairs in England during the stormy years of the reign of Charles I and the ensuing Civil War. In this novel many of the historical personages of the time—King Charles, Archbishop Laud, John Milton, Thomas Hobbes, and others—make their appearance, adding to the realism of the story and demonstrating the parts they played in seventeenth-century England. While Shorthouse, in his author's introduction to the second edition, laid the greatest emphasis on the philosophical content of the novel, the modern reader is likely to find the historical aspects considerably more important and certainly more interesting than the nebulous philosophical gropings adumbrated in the story.

The Story:

The family of Inglesant had long been loyal to the British crown, which had conferred lands and honors upon it, and yet the family also had strong leanings toward the Roman Catholic Church. Such inclinations were dangerous during the sixteenth and seventeenth centuries, when the whole of England was forced to change religions several times, according

to the monarch who sat on the throne. In 1622 two sons were born to the family twins whose mother died at their birth. One was named Eustace, after his father; the other, born a few minutes later and therefore the younger son of the family, was named John.

In boyhood the twins saw little of one another. Eustace, the older, was given worldly training, for his father, outwardly conforming to the Anglican Church under James I and Charles I, wished him to make a place for himself at court. The younger son, John, was given bookish training in the classics and philosophy by various tutors. At the age of fourteen, John was placed under the tutelage of Father St. Clare, who was in England on a political and ecclesiastical mission for his order. The priest saw in the highly intelligent and cultured young lad the prospects of a fine instrument that his order might use; in addition, he felt that the boy deserved the training which would make him fitted for that unquestioning discipline of the highest order, as the Jesuits saw it: the discipline that is enforced from within the individual but controlled from without.

After several years of study and training, John Inglesant became a page in the train of the queen at the court of Charles I. Father St. Clare had sent him to court that he might come to the attention of the Roman Catholic nobles and serve to fu-

ther the interests of the Roman Church in England.

As the country became more and more troubled, and civil war threatened because of rivalry between the Puritans and the adherents to the crown and the Anglican Church, the Roman Catholics felt themselves in a rather strong position with the king and everyone loyal to him. It was the dream of Father St. Clare, as a member of the Society of Jesus, to return England to the domination of Rome. With that end in view, he did all he could to aid the crown against the Puritans. Because John Inglesant, who came from a family long noted for its loyalty to the king, was active as an agent between Roman Catholic leaders and the crown, he was often employed on secret missions by the king. Father St. Clare, who saw Inglesant as having greater value as an Anglican communicant with papist leanings, advised the young man against conversion to the Roman Church. Inglesant, puzzled, followed his mentor's wishes.

When fighting broke out between the Cavaliers and the Puritans, Inglesant spent much of his time on missions for the king and Father St. Clare. Eustace Inglesant, after marrying a rich woman some ten years his senior, believed the king's cause doomed to failure and left England for France. John Inglesant was sent on a secret mission to Ireland, where Lord Glamorgan was attempting to raise an Irish army to aid the royal cause in England. From Ireland, young Inglesant was sent to bear tidings of imminent relief to the royal garrison at Chester, which was under siege.

Inglesant reached Chester and gave his message to Lord Biron, the commander. Weeks went by, but the relief did not appear. At last the garrison learned that the king had been forced to deny any part in the plan for an Irish invasion of England, because of popular outcry against the project. Chester was given up to the Puritans, and Inglesant, wishing to protect his monarch, permitted himself to be sent to

London as a prisoner charged with treason.

Weeks turned into months; still Inglesant languished in prison. Meanwhile the Puritans were trying to implicate the king in the charge against Inglesant. Finally the king's forces were utterly defeated and Charles I was taken prisoner. In an effort to make him give evidence against the king, Inglesant was condemned and actually taken to be executed, but, true to his Jesuit training, he remained steadfast.

Through the good offices of Father St. Clare, Inglesant was released after the beheading of Charles I. One day Eustace Inglesant, who had returned to England under the protection of his wife's Puritan kinsmen, brought his brother's pardon to the Tower of London. Immediately, the two brothers set out for the estate of Eustace's wife.

Eustace, in the meantime, had been warned by an astrologer that his life was in danger, and he was murdered during the journey by an Italian, an enemy whom he had encountered while traveling in Italy years before. John Inglesant, after a period of sickness and recuperation spent at his sister-in-law's estate, left for France, where he hoped to find Father St. Clare and to gather information about his brother's murderer, whom he had resolved to kill in revenge.

Arriving in France, he was not immediately successful in finding Father St. Clare. In the interval he tried to evaluate his spiritual life. A Benedictine acquaintance tried to encourage him to enter that order, but Inglesant felt that his spiritual answers did not lie in that direction. He believed that somehow he had been singled out by heaven to find salvation more independently. When he finally found Father St. Clare, the priest told him to go to Rome and there continue his spiritual search under the protection of the Jesuits, who were indebted to him for the many missions he had undertaken in their cause.

On the way to Rome, a journey taking

several months, Inglesant stopped many times. He spent several weeks in Siena as a guest of the Chigi family. One of the Chigis was a cardinal who had hopes of being elected pope when the incumbent died. From Siena, Inglesant journeyed to Florence. There he met Laretta Capece, with whom he fell in love.

After his eventual arrival in Rome, Inglesant was sent to the Duke of Umbria on a mission by influential Jesuits who wished the nobleman to turn his lands over to the Papal See after his death. His mission accomplished, Inglesant married Laretta Capece. He returned to Rome as a temporary aide to Cardinal Chigi during the conclave to elect a new pope. The cardinal was elected. Inglesant retired to an estate given to him by the Duke of Umbria.

Inglesant and his wife lived in Umbria for several years, until a great plague broke

out in Naples. Inglesant went to that city in an effort to save his brother-in-law, who had been in hiding there. In Naples, also, he found his brother's murderer; the man had become a monk after having been beaten and blinded by a mob. Now, with his brother's murderer in his power, Inglesant had lost his desire for revenge. In company with the blind monk, he continued his search and finally discovered his dying brother-in-law. After the sick man had died, Inglesant returned home, only to learn that his family had been wiped out by the plague.

Once again he journeyed to Rome in search of spiritual consolation, but because of his independent attitudes he got into serious trouble with the Inquisition. Because of Jesuit influence, he was not condemned to prison or death. Instead, he was sent back to England, where he lived out his days in philosophical contemplation.

JONATHAN WILD

Type of work: Novel

Author: Henry Fielding (1707-1754)

Type of plot: Social criticism

Time of plot: Late seventeenth century

Locale: England

First published: 1743

Principal characters:

JONATHAN WILD, a "great man"

LAETITIA, his wife

LA RUSE, a rogue

HEARTFREE, a good man

MRS. HEARTFREE, his good wife

Critique:

Although *The History of Jonathan Wild the Great* is possibly the least known of Fielding's novels, it is the one likely to appeal most to those who enjoy barbed satire and pure irony. Jonathan was a "great man"—not a good man. Fielding makes it quite clear that greatness and goodness are never to be found in one person. A "great man" is a pure villain, with none of the minor virtues with which ordinary villains are endowed. The characters are vivid; the plot is sure and swift. *Jonathan Wild* is, in all ways, a delightful book.

The Story:

Jonathan Wild was prepared by nature to be a "great man." His ancestors were all men of greatness, many of them hanged for thievery or treason. Those who escaped were simply shrewder and more fortunate than the others. But Jonathan was to be so "great" as to put his forefathers to shame.

As a boy he read about the great villains of history. At school he learned little, his best study being to pick the pockets of his tutors and fellow students. When he was seventeen, his father moved to town, where Jonathan was to put his talents to even better use. There he met the Count La Ruse, a knave destined to be one of the lesser "greats." La Ruse was in prison for debt, but Jonathan's skill soon secured his friend's freedom. Together they had many profitable ventures,

picking the pockets of their friends and of each other. Neither became angry when the other stole from him, for each respected the other's abilities.

Jonathan, for unknown reasons, traveled in America for seven or eight years. Returning to England he continued his life of villainy. Since he was to be a truly "great" man, he could not soil his own hands with too much thievery because there was always the danger of the gallows if he should be apprehended. He gathered about him a handful of lesser thieves who took the risks while he collected most of the booty. La Ruse joined him in many of his schemes, and the two friends continued to steal from each other. This ability to cheat friends showed true "greatness."

Jonathan admired Laetitia Snap, a woman with qualities of "greatness" similar to his own. She was the daughter of his father's friend, and she too was skilled in picking pockets and cheating at cards. In addition, she was a lady of wonderfully loose morals. But try as he would, Jonathan could not get Laetitia to respond to his passion. The poor fellow did not at first know that each time he approached her she was hiding another lover in the closet. Had he known, his admiration would have been even greater.

Jonathan's true "greatness" did not appear until he renewed his acquaintance with Mr. Heartfree, a former schoolmate. Heartfree would never be a "great" man

because he was a good man. He cheated no one, held no grudges, and loved his wife and children. These qualities made him the sort of person Jonathan liked to cheat. Heartfree was a jeweler who by hard work and honest practices had become moderately prosperous. With the help of La Ruse, Jonathan was able to bring Heartfree to ruin. They stole his jewels and his money and hired thugs to beat him unmercifully, all the time convincing the good man that they were his friends.

La Ruse approached the greatness of Jonathan by leaving the country after stealing most of their booty. Poor Heartfree was locked up for debt after the two scoundrels had ruined him. Then Jonathan performed his greatest act. He had also a strong passion for Mrs. Heartfree, a good and virtuous woman, and he persuaded her that her husband had asked him to take her and some remaining jewels to Holland until her husband could obtain his release. So cleverly did he talk that the woman did not even tell her husband goodbye, though she loved him dearly. Instead, she put her children in the hands of a faithful servant and accompanied the rogue on a ship leaving England immediately.

When a severe storm arose, Jonathan was sure that death was near. Throwing caution aside, he attacked Mrs. Heartfree. Her screams brought help from the captain. After the storm subsided, the captain put Jonathan adrift in a small boat. The captain did not know that Jonathan was a "great" man, not destined to die in ignoble fashion. After a while he was rescued. He returned to England with tall tales of his adventure, none of which were the least bit true.

In the meantime Heartfree had begun to suspect his friend of duplicity. When Jonathan returned, he was for a time able to persuade Heartfree that he had done everything possible to help the jeweler. He told just enough of the truth to make his story acceptable, for in "greatness" the lie must always contain some

truth. But Jonathan went too far. He urged Heartfree to attempt an escape from prison by murdering a few guards. Heartfree saw his supposed friend as the rogue he was and denounced Jonathan in ringing tones. From that time on Jonathan lived only to bring Heartfree to complete destruction.

While Jonathan was plotting Heartfree's trip to the gallows, Laetitia's father finally gave his consent to his daughter's marriage to the rogue. It took only a few weeks, however, for his passion to be satisfied; then the couple began to fight and cheat each other constantly.

After his marriage Jonathan continued in all kinds of knavery, but his most earnest efforts were directed toward sending Heartfree to the gallows. At last he hit upon a perfect plan. He convinced the authorities that Heartfree himself had plotted to have his wife take the jewels out of the country in order to cheat his creditors. Mrs. Heartfree had not returned to England. Although Jonathan hoped she was dead, he thought it better to have her husband hanged at once in case she should somehow return. Before Heartfree's sentence was carried out, however, Jonathan was arrested and put in jail. He was surprised by a visit from Laetitia. She came only to revile him. She, having been caught picking pockets, was also a prisoner. Her only wish was that she could have the pleasure of seeing Jonathan hanged before her turn came to die on the gallows.

On the day that Heartfree was to be hanged his wife returned. After many adventures and travel in many lands, she came back in time to tell her story and to save her husband from hanging. She had brought with her a precious jewel which had been given to her by a savage chief she met on her travels. Heartfree was released and his family was restored to prosperity. It was otherwise with Jonathan, whose former friends hastened to hurry him to the gallows. On the appointed day he was hanged, leaving the world with a curse for all mankind. F

wife and all his friends were hanged, save one. La Ruse was captured in France and broken on the wheel. Jonathan Wild was a "great" man because he was a complete villain.

JORROCKS' JAUNTS AND JOLLITIES

Type of work: Tales

Author: Robert Smith Surtees (1803-1864)

Type of plot: Comic romance

Time of plot: The 1830's

Locale: England and France

First published: 1838

Principal characters:

JORROCKS, a grocer and sportsman

MR. STUBBS, a Yorkshireman

THE COUNTESS BENVOLIO

Critique:

This volume of Jorrocks' adventures differs from the others in that there is no connecting plot; the work is simply a series of tales given unity by the irrepressible and immortal Jorrocks. The satire here is double-edged; first there is the pretentious cockney aping his aristocratic betters; second, sporting life comes in for uncomfortably keen depiction. The wealth of detail furnishes us with a good contemporary account of town and country life in Victorian England.

The Story:

When they went out to hunt, the members of Jorrocks' Surrey fox hunt did not always keep their minds on the sport. As they gathered, their talk included shouts to the dogs and quotations on the price of cotton, advice on horses, and warnings of bank policies. While waiting for the dogs to run the fox closer, they all eagerly pulled out bread and meat from their capacious pockets.

One morning a swell joined the veteran Surrey hunters. He was plainly an aristocrat. While the others were paunchy and stooped, he was thin and straight. His handsome mount contrasted sharply with their skinny nags. They all watched him enviously. He was new in Surrey evidently, for he drove his horse at a fast clip through the bottom lands, heedless of the numerous flints. The riders were glad when he had to retire from the chase with a lame horse.

As he left, Jorrocks rushed up with the news that the stranger was no less a per-

sonage than a Russian diplomat. The whole hunt joined in heartily wishing him back in Russia for good.

In town Jorrocks ran into agreeable Mr. Stubbs, a footloose Yorkshireman and invited him to go to the hunt on Saturday morning. So long as Jorrocks paid the bills, the Yorkshireman was glad for any entertainment. On the appointed foggy morning Jorrocks was on time. He was riding his own bony nag and leading a sorry dray horse for his guest. The fog was so thick that they bumped into carriages and sidewalk stands right and left. The Yorkshireman would have waited for the fog to lift, but doughty Jorrocks would countenance no delay. Mrs. Jorrocks had a fine quarter of house-lamb for supper and her husband had been sternly ordered to be back at five-thirty sharp. Jorrocks was never late for a meal.

On the way Jorrocks' horse was nearly speared by a carriage pole. The resourceful hunter promptly dismounted and chaffered a bit with a coach driver. When he remounted, he had a great coach lamp tied around his middle. Thus lighted, the two horsemen got safely out of town.

The hunt that day held an unexpected surprise for both of them. Thinking to show off a little for his younger friend, Jorrocks put his horse at a weak spot in a fence. He wanted to sail over in good time and continue after the fox. Instead, he landed in a cesspool. His bright red coat was covered with slime and mud for the rest of the day. But the Yorkshireman noted that Jorrocks carried on till the end

of the hunt and got home in time for his house-lamb.

As usual, Jorrocks went hunting in Surrey on a Saturday. When his horse went lame, he stopped at the smith's shop for repairs, and his five-minute delay made him lose sight of the pack. Consequently, he lost out on a day's sport. As he sat in a local inn nursing a grouch and threatening to withdraw his subscription to the Surrey hunt, in came Nosey Browne. Jorrocks was delighted to see his old friend and willingly accepted an invitation to a day's shooting on Browne's estate.

A few days later he collected the Yorkshireman and set out eagerly for the shooting. He was dashed to find that Nosey's big estate was little more than a cramped spot of ground covered with sheds and other outbuildings. Squire Cheatum, learning that Nosey was a bankrupt, had forbidden his neighbor to hunt in his woods, and so Jorrocks was forced to hunt in the yard behind sheds. Soon he saw a rabbit. In his excitement he took a step forward and shot the animal. As he was about to pick up his prize, a gamekeeper arrived and accused him of trespassing. After an extended argument it was shown that Jorrocks' toe had indeed at the moment of shooting been over the line on Squire Cheatum's land; and so the wrathful Jorrocks was fined one pound one.

He was no man to accept calmly a fine so obviously unfair. He hired a lawyer and appealed the case to the county court. On the day of the trial Jorrocks beamed as his own attorney pictured him as a substantial citizen with a reputation for good works. He squirmed as the squire's lawyer described him as a cockney grocer who was infringing on the rights of country-folk. At the end the judges woke up and sustained the fine.

After the fox-hunting season ended, Jorrocks accepted an invitation to a stag hunt. The Yorkshireman came to breakfast with him on the appointed morning. Jorrocks led him down into the kitchen, where the maid had set out the usual fare.

There were a whole ham, a loaf of bread, and a huge Bologna sausage. There were muffins, nine eggs, a pork pie, and kidneys on a spit. The good Betsy was stationed at the stove, where she deftly laid mutton chops on the gridiron.

As the two friends ate, Mrs. Jorrocks came in with an ominous face. She held up a card, inscribed with a woman's name and address, which she had found in her spouse's pocket. Jorrocks seized the card, threw it into the fire, and declared it was an application for a deaf and dumb institute.

The men set out for the hunt in Jorrocks' converted fire wagon. Ahead of them was a van carrying a drowsy doe. They were shocked to learn on arriving that their "stag" was that same tame deer imported for the day. She had to be chased to make her stop grazing on the common. Jorrocks' disappointment was complete when he learned that he had been invited only for his contribution to the club fund.

Abandoning the hunt for a while, Jorrocks took a boat trip to Margate with the Yorkshireman. That expedition was also a failure, for he left his clothes on the beach when he went for a swim and the tide engulfed them. The unhappy grocer was forced to go back to London in hand-me-downs.

Seeing numerous books for sale at fancy prices, Jorrocks determined to write a four-volume work on France that would sell for thirty pounds. With little more ado he collected the Yorkshireman and set out for Dover.

He was charmed with Boulogne, for the French were gay and the weather was sunny. On the coach to Paris he met the Countess Benwollio, as Jorrocks, in cockney fashion, called her. She was quite receptive to the rich grocer. The countess seemed a beautiful, youthful woman until she went to sleep in the coach and her teeth dropped down. Once in Paris, Jorrocks was snugly installed as the favored guest in her apartment. He began to collect information for his book.

The countess was avid for presents, and before many days Jorrocks began to run short of money. He tried to recoup at the races, but the Frenchmen were too shrewd for him. Finally he offered to race fifty yards on foot, with the Yorkshireman perched on his shoulders, against a fleet French baron who was to run a hundred yards. Jorrocks took a number of wagers and gave them to the countess to hold. He won the race easily. When he regained his breath and looked about for the countess,

she had disappeared.

With little money and no French, the Englishmen were quite some time getting back to the countess' apartment. By the time they arrived, a gross Dutchman was installed as her favorite. When Jorrocks tried to collect his wagers, she presented him with a detailed board bill. Pooling his last funds with the Yorkshireman's hoard, he was barely able to pay the bill. Chastened by his sojourn among the French, Jorrocks returned to England.

JOSEPH ANDREWS

Type of work: Novel

Author: Henry Fielding (1707-1754)

Type of plot: Comic epic

Time of plot: Early eighteenth century

Locale: England

First published: 1742

Principal characters:

JOSEPH ANDREWS, a footman to Lady Booby

PAMELA ANDREWS, his sister, wife of Squire Booby

LADY BOOBY, aunt of Squire Booby

FANNY, Joseph's sweetheart

MRS. SLIPSLOP, Lady Booby's maid

PARSON ADAMS, parson of Booby parish and friend of Joseph

Critique:

The History of the Adventures of Joseph Andrews, and of his Friend Mr. Abraham Adams is the full title of the work often called the first realistic novel of English literature. Henry Fielding turned aside from the episodic sentimental writing of the age to give an honest picture of the manners and customs of his time and to satirize the foibles and vanities of human nature. In particular, he ridiculed affectation, whether it stemmed from hypocrisy or vanity. Although the structure of the novel is loose and rambling, the realistic settings and the vivid portrayal of English life in the eighteenth century more than compensate for this one weakness. Joseph is presented as the younger brother of Samuel Richardson's heroine, Pamela.

The Story:

Joseph Andrews was ten or eleven years in the service of Sir Thomas Booby, uncle of the Squire Booby who married the virtuous Pamela, Joseph's sister. When Lord Booby died, Joseph remained in the employ of Lady Booby as her footman. This lady, much older than her twenty-one-year-old servant, and apparently little disturbed by her husband's death, paid entirely too much attention to pleasant-mannered and handsome Joseph. But Joseph was as virtuous as his famous sister, and when Lady Booby's advances became such that even his innocence could no longer deny their

true nature, he was as firm in resisting her as Pamela had been in restraining Squire Booby. Insulted, the lady discharged Joseph on the spot, in spite of the protests of Mrs. Slipslop, her maid, who found herself also attracted to the young man.

With very little money and fewer prospects, Joseph set out from London to Somersetshire to see his sweetheart, Fanny, for whose sake he had withstood Lady Booby's advances. The very first night of his journey, Joseph was attacked by robbers, who stole his money, beat him soundly, and left him lying naked and half dead in a ditch. A passing coach stopped when the passengers heard his cries, and he was taken to a nearby inn.

Joseph was well cared for until the innkeeper's wife discovered that he was penniless. He was recognized, however, by another visitor at the inn, his old tutor and preceptor, Parson Adams, who was on his way to London to sell a collection of his sermons. He paid Joseph's bill with his own meager savings; then, discovering that in his absent-mindedness he had forgotten to bring the sermons with him, he decided to accompany Joseph back to Somersetshire.

They started out, alternately on foot and on the parson's horse. Fortunately, Mrs. Slipslop overtook them in a coach on her way to Lady Booby's country place. She accommodated the parson in

the coach while Joseph rode the horse. The inn at which they stopped next had an innkeeper who gauged his courtesy according to the appearance of his guests. There Joseph was insulted by the host. In spite of the clerical cassock he was wearing, Parson Adams stepped in to challenge the host, and a fist fight followed, the ranks being swelled by the hostess and Mrs. Slipslop. When the battle finally ended, Parson Adams was the bloodiest looking, since the hostess in the excitement had doused him with a pail of hog's blood.

The journey continued, this time with Joseph in the coach and the parson on foot, for with typical forgetfulness the good man had left his horse behind. However, he walked so rapidly and the coach moved so slowly that he easily outdistanced his friends. While he was resting on his journey, he heard the shrieks of a woman. Running to her rescue, he discovered a young woman being cruelly attacked by a burly fellow, whom the parson belabored with such violence that he laid the attacker at his feet. As some fox hunters rode up, the ruffian rose from the ground and accused Parson Adams and the woman of being conspirators in an attempt to rob him. The parson and the woman were quickly taken prisoners and led off to the sheriff. On the way the parson discovered that the young woman whom he had aided was Fanny. Having heard of Joseph's unhappy dismissal from Lady Booby's service, she had been on her way to London to help him when she had been so cruelly molested.

After some uncomfortable moments before the judge, the parson was recognized by an onlooker, and both he and Fanny were released. They went to the inn where Mrs. Slipslop and Joseph were staying.

Joseph and Fanny were overjoyed to be together once more. Mrs. Slipslop, displeased to see Joseph's display of affection for another woman, drove off in the coach, leaving Parson Adams and the young lovers behind.

None of the three had any money to pay their bill at the inn. Parson Adams, with indomitable optimism, went to visit the clergyman of the parish in order to borrow the money, but with no success. Finally a poor peddler at the inn gave them every penny he had, just enough to cover the bill.

They continued their trip on foot, stopping at another inn where the host was more courteous than any they had met, and more understanding about their financial difficulties. Still farther on their journey, they came across a secluded house at which they were asked to stop and rest. Mr. and Mrs. Wilson were a charming couple who gave their guests a warm welcome. Mr. Wilson entertained the parson with the story of his life. It seemed that in his youth he had been attracted by the vanity of London life, had squandered his money on foppish clothes, gambling, and drinking, and had eventually been imprisoned for debt. From this situation he was rescued by a kindly cousin whom he later married. The two had retired from London to this quiet country home. They had two lovely children and their only sorrow, but that a deep one, was that a third child, a boy with a strawberry mark on his shoulder, had been stolen by gipsies and had never been heard of since.

After a pleasant visit with the kindly family, the travelers set out again. Their adventures were far from ended. Parson Adams suddenly found himself caught in the middle of a hare hunt, with the hounds inclined to mistake him for the hare. Their master goaded on the dogs, but Joseph and the parson were victorious in the battle. They found themselves face to face with an angry squire and his followers. But when the squire caught sight of the lovely Fanny, his anger softened, and he invited the three to dine.

Supper was a trying affair for the parson, who was made the butt of many practical jokes. Finally the three travelers left the house in great anger and went

to an inn. In the middle of the night, some of the squire's men arrived, overcame Joseph and the parson, and abducted Fanny. On the way, however, an old acquaintance of Fanny, Peter Pounce, met the party of kidnapers, recognized Fanny, and rescued her.

The rest of the journey was relatively uneventful. When they arrived home however, further difficulties arose. Joseph and Fanny stayed at the parsonage and waited eagerly for the publishing of their wedding banns. Lady Booby had also arrived in the parish, the seat of her summer home. Still in love with Joseph, she exerted every pressure of position and wealth to prevent the marriage. She even had Fanny and Joseph arrested. At this point, however, Squire Booby and his wife Pamela arrived. That gentleman insisted on accepting his wife's relatives as his own, even though they were of a lower station, and Joseph and Fanny were quickly released from custody.

All manner of arguments were presented by Pamela, her husband, and Lady

Booby in their attempts to turn Joseph aside from his intention of marrying Fanny. Her lowly birth made a difference to their minds, now that Pamela had made a good match and Joseph had been received by the Boobys.

Further complications arose when a traveling peddler revealed that Fanny, whose parentage until then had been unknown, was the sister of Pamela. Mr. and Mrs. Andrews were summoned at this disclosure, and Mrs. Andrews described how, while Fanny was still a baby, gipsies had stolen the child and left behind them a sickly little boy she had brought up as her own. Now it appeared that Joseph was the foundling. However, a strawberry mark on Joseph's chest soon established his identity. He was the son of the kindly Wilsons.

Both lovers were now secure in their social positions, and nothing further could prevent their marriage, which took place, to the happiness of all concerned, soon afterward.

JOSEPH VANCE

Type of work: Novel

Author: William De Morgan (1839-1917)

Type of plot: Simulated autobiography

Time of plot: Mid-nineteenth century

Locale: England

First published: 1906

Principal characters:

JOSEPH VANCE, who wrote his memoirs

MR. CHRISTOPHER VANCE, his father

DR. RANDALL THORPE, Joseph's foster father

LOSSIE THORPE, Dr. Thorpe's daughter

JOE THORPE (BEPPINO), her brother

VIOLET THORPE, her sister

NOLLY THORPE, another brother

BONY MACALLISTER, Joseph's business partner

GENERAL DESPREZ, Lossie's husband

JANEY SPENCER, Joseph's wife

PHEENER, a maid

Critique:

Joseph Vance is an early example of the now popular type of autobiographical novel. It is the story of the life of Joseph Vance from his earliest recollections until the last years of his life. As the author tells us through the words of his main character, there is much that might have been left out, since there are many threads of the plot which are unimportant to the story. Humor and pathos are successfully mixed; the humor particularly is the quiet kind that makes us chuckle to ourselves. It comes largely from the character of Vance's father, whose firm belief it is that to be a success a person must know absolutely nothing about doing the job he is hired to do. De Morgan gave his novel a subtitle, *An Ill-Written Autobiography*, but few of his readers will agree with him.

The Story:

Joseph Vance's father was more often drunk than sober. But he was a good man, never mean when he was drunk. Having lost several positions because of his drinking, he was in no way depressed. He took Joe with him to visit a pub on the night of his discharge

from his last position, and while there he quarreled with a chimney sweep and had the poor end of the fight. Forced to spend some time in the hospital after the affair, he decided to give up his excessive drinking.

After his release from the hospital he set himself up as a builder and drain repairman, by virtue of acquiring a sign-board advertising the possessor as such a workman. Mr. Vance knew nothing about the building trade, but he believed that it was his ignorance which would cause him to be a success at the business. He appeared to be right. His first job was for Dr. Randall Thorpe, of Poplar Villa, and Dr. Thorpe was so pleased with the work that he recommended Mr. Vance for more jobs until his reputation was such that he was much in demand. Mr. Vance took Joe with him on his first call at Poplar Villa, and there Joe met Miss Lossie Thorpe, the first real young lady he had ever seen. At this time Joe was nine and Lossie fifteen, but he knew from the first meeting that she was to be his lady for the rest of his life.

When Dr. Thorpe learned that Joe

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was a bright boy, he sent him to school and made him almost one of the family. Lossie was like a sister to him; in fact, she called him her little brother and encouraged him in his studies. In the Thorpe household were also young Joe Thorpe, called Beppino, a sister Violet, and another brother named Nolly. With these young people Joe Vance grew up, and Dr. Thorpe continued to send him to school, even to Oxford when he was ready. Although Dr. Thorpe had hoped that Joe Vance might excel in the classics, the boy found his interest in engineering. Beppino did grow up to be a poet, but he wrote such drivel that his father was disgusted. Meanwhile a deep friendship had developed between Joe Vance and Lossie, a brother-and-sister love that made each want the other's happiness above all else.

Mr. Vance's business prospered so much that he and his wife took a new house and hired a cook and a maid. After Joe had finished at Oxford, he joined his old school friend, Bony Macalister, and they established an engineering firm. Their offices were in the same building with Mr. Vance. By that time Lossie had married General Desprez, a wealthy army officer, and had moved with him to India. Joe suffered a great deal at the loss of his dear friend, but he knew that General Desprez was a fine man who would care for Lossie and love her tenderly.

Shortly after Lossie sailed for India, Joe's mother died, and his father began to drink once more. Joe tried to think of some way to help his father. Joe thought that if he married his wife might influence his father, and he asked Janey Spencer, a friend of Lossie, to marry him. She accepted, but when she learned that Joe wanted to marry her only for the sake of his father, she broke the engagement and did not relent until two years later. By that time Joe knew he really loved her, and she married him. In the meantime, Joe's father had married Pheener, his housemaid, and for a time

she kept him from the bottle.

After Janey and Joe had been married for five years, they took a trip to Italy. The ship caught on fire and almost all on board were lost. When Janey refused to get into a lifeboat without her husband, they tried to swim to shore. Janey was drowned. Joe's life was empty without her, and only his visits with Dr. Thorpe and his letters from Lossie gave him any comfort.

Joe's business prospered, as did his father's. But one day Mr. Vance, while drunk, caused an explosion and a fire in the building. He was seriously injured, and he seemed to be ruined because he had let his insurance lapse. But before the catastrophe he had given Pheener a tiara worth fifteen thousand pounds, and with the money received from the sale of the jewels he was able to start his business anew.

In the meantime Beppino was grieving his family by an affair with a married woman. For the sake of the Thorpes, Joe took Beppino to Italy. On Joe's return Beppino remained behind. When Beppino returned, he met and married Sibyl Perceval, an heiress, and the family believed he had changed his ways. But Beppino died of typhoid fever shortly after his marriage, and then Joe learned what Beppino had done while in Italy. He had married an Italian girl, using the name of Joe Vance, and she had had a child. The Italian girl had died, too, and her relatives wrote to Joe in the belief that he was the father. Joe told General Desprez of Beppino's duplicity, the General and Lossie having come home for a visit, and the two men agreed that Lossie must never know of her brother's deed. Joe went to Italy and told the girl's relatives that he was a friend of the baby's father. He arranged to send money for the boy's care.

Shortly afterward Joe went to Brazil on an engineering project. While there, he sent for Beppino's boy and adopted him. The next twenty years of his life he spent in Brazil. He heard from

Lossie and Dr. Thorpe frequently, but otherwise he had no connection with England. His father died and Pheener remarried. While Joe was in Brazil, Lossie heard rumors from Italy that he was the baby's real father. She was so disappointed in her foster brother that she never wrote again. Joe returned to England. Living near Lossie, he did not see her or let her know he was back in the country. The boy was attending school in America. Lossie's husband died without telling the real story about the child, and Joe would not tell the truth even to save himself in Lossie's eyes. He

wrote the story in his memoirs, but left his papers to be burned after his return to Brazil.

But a maid burned the wrong package, and a publisher's note completed Joe's story. Lossie found a letter from Beppino in some of her husband's papers and surmised the truth. She found Joe Vance before he left for Brazil and made him confess that he had acted only to save her feelings. She begged Joe to forgive her. Reunited, the two friends went to Italy and spent their remaining days together.

JOURNEY TO THE END OF THE NIGHT

Type of work: Novel

Author: Louis-Ferdinand Céline (Louis Ferdinand Destouches, 1894-1961)

Type of plot: Naturalism

Time of plot: World War I and following years

Locale: France

First published: 1932

Principal characters:

FERDINAND, a rogue

LÉON, his friend

MADELON, engaged to Léon

Critique:

In tone *Journey to the End of the Night* is pessimistic, in style abrupt and whittled down, in form experimental. The action is seen through the eyes of a neurotic narrator who reduces all his experience to a cynical level. In a way the approach can be called symbolical; that is, impressions are suggested rather than realistically described. The abrupt, fragmentary recounting of important events lends a tough, terse quality to the work. The philosophy is that of post-war disillusionment.

The Story:

Ferdinand, an indifferent student of medicine in Paris, was violently pacifistic, even anarchistic in his reaction to authority. Just prior to World War I he was expounding his cynical disregard for nationalistic pride in a café. Down the street came a colonel at the head of a military band. Because the music and the uniforms captured Ferdinand's fickle fancy, he rushed off to enlist. During the fighting he was a runner constantly exposed to scenes of savage brutality and to dangerous errands. On one mission he met Léon, who was always to be a kind of incubus to him.

When Ferdinand suffered a slight wound in his arm, he was given convalescent leave in Paris. There he met Lola, an American Red Cross worker who idolized the French. She romanticized his wound, became his temporary mistress, and filled him with stories of the United

States. When she finally discovered Ferdinand's cowardice and cynicism, she left him.

The thought of losing Lola was more than Ferdinand could bear. When his mind gave way, he was sent to a variety of mental hospitals, where he quickly learned to ingratiate himself with the psychiatrists by agreeing with everything they said. His tactics at last procured his release as cured but unfit for active duty.

In Paris he led a precarious life for a time, but later he bettered his existence considerably by acting as a go-between for Musyne, a dancer who was greatly sought after by rich Argentine meat dealers. The thought of all that beef to be sold at high prices was too much for Ferdinand after some months with Musyne, and he left for Colonial Africa.

In French West Africa he was assigned to a trading post far in the interior. He made the ten-day trip by canoe into the hot, lush jungle, where his trading post turned out to be a cozy shack anchored by two big rocks. The mysterious trader he had come to relieve was frankly a thief, who told Ferdinand that he had no goods left to trade, very little rubber, and only canned stew for provisions. The rascal gave Ferdinand three hundred francs, saying it was all he had, and left in the direction of a Spanish colony. Only after he had gone did Ferdinand realize that his predecessor had been Léon.

JOURNEY TO THE END OF THE NIGHT by Louis-Ferdinand Céline. Translated by John H. P. Marks. By permission of the present publishers, New Directions. Copyright, 1934, by Little, Brown & Co.

After several weeks of fever and canned stew, Ferdinand left the trading post. The shack having accidentally burned, his only baggage was the three hundred francs and some canned stew. His overland safari was a nightmare. His fever rose dangerously high, and during much of the trip he was delirious. At last his black porters stole his money and left him with a Spanish priest in a seaport. The priest, for a fee, delivered him to a captain of easy scruples. Ferdinand, still sick, was shanghaied on a ship bound for the United States.

When he attempted to jump ship in New York, he was caught by the immigration authorities. Pretending to be an expert on flea classification, he was put to work in a quarantine station catching and sorting fleas for the Port of New York. After gaining the confidence of his chief, he was sent into the city to deliver a report, although technically he was still under detention. In New York he looked up Lola, now older but still attractive, who gave him a hundred dollars to get rid of him. With the money he took a train to Detroit. Soon he was employed by the Ford Motor Company.

In Dearborn he fell in love with Molly, who lived in a brothel. Each day he escorted her to the bordello in the early evening. Then he rode streetcars until she was through for the night. On one of his nightly trips he met Léon again. Léon was unhappy in America because he could not learn enough English to get along. He had to be content with a janitor's job. Ferdinand learned that Léon also wished to return to France.

Although he loved Molly very much, Ferdinand left her and Detroit to go back to Paris. Completing his medical course, he was certified as a doctor, and he settled down to practice in a poor suburb. All his patients were poor and rarely paid him. Mostly he was called in on shady abortion cases.

One day the Henrouilles summoned him to attend the old grandmother who

lived in a hut behind their house. They hated to spend the money necessary to feed the old woman and Mme. Henrouille offered Ferdinand a thousand francs if he would certify that the grandmother was insane. Through conscience or fear, Ferdinand refused. Then Léon was called in on the same case. He agreed to set a bomb next to the old woman's hut so that she would kill herself when she opened the door. But clumsy Léon bungled the job; he accidentally detonated the bomb and lost his sight.

With the help of the Abbé Protiste, the family worked out a scheme to get rid of both the old woman and Léon. They proposed to send the two to Toulouse, where there was a display of mummies connected with a church. Léon would be a ticket seller and old Mme. Henrouille would be the guide. For persuading Léon to accept the proposition, Ferdinand received a fee of a thousand francs.

Ferdinand's practice grew smaller. At last he went to the Montmartre section of Paris, where for a time he was well pleased with his job as supernumerary in a music hall. The Abbé Protiste looked him up after some months and offered to pay his expenses to Toulouse, where Ferdinand was to see if Léon were likely to make trouble for the Henrouilles on the score of attempted murder.

In Toulouse Ferdinand learned that Léon was regaining his sight. He had also become engaged to Madelon. The old lady was a vigorous and successful guide. Ferdinand dallied a little with the complaisant Madelon, but decided to leave before their intimacy was discovered. Old Mme. Henrouille fell, or was tripped, on the stairs and was killed in the fall. It was a good time for Ferdinand to leave—hurriedly.

Dr. Baryton ran a genteel madhouse. By great good luck Ferdinand was hired on his staff. He ingratiated himself with his employer by giving him English lessons. Dr. Baryton read Macaulay's *History of England* and became so enamored

of things English that he departed for foreign lands and left Ferdinand in charge. Shortly afterward Léon showed up, broke and jobless. He had run away from Madelon. Ferdinand took him in and gave him a job.

Madelon came looking for Léon and haunted the hospital gate. Hoping to appease her, Ferdinand arranged a Sunday

party to visit a carnival. In the party were Léon, Madelon, Ferdinand, and Sophie, Ferdinand's favorite nurse. After a hectic day they took a taxi home. On the way Léon declared he no longer loved Madelon. The spurned girl took out her revolver and killed him. Ferdinand knew that the time had arrived for him to move on once more.

JOURNEY'S END

Type of work: Drama

Author: Robert C. Sherriff (1896-)

Type of plot: Impressionistic realism

Time of plot: March, 1918

Locale: A battlefield in France

First presented: 1929

Principal characters:

CAPTAIN DENNIS STANHOPE, a British company commander

LIEUT. OSBORNE, Stanhope's middle-aged second-in-command

LIEUT. RALEIGH, Stanhope's school friend, his fiancée's brother

2ND LIEUT. HIBBERT, a cowardly officer in Stanhope's company

Critique:

Originally Robert Sherriff had no literary ambitions, and *Journey's End* was written to be used by a group of amateurs who were interested in dramatics. At that time Sherriff was an insurance claims adjuster. The play grew out of letters Sherriff had written to his family during World War I, when he served as an officer in the British Army. On a chance suggestion, *Journey's End* was sent to George Bernard Shaw, who helped to get the play produced. It was an immense success; at one time there were nine companies playing it in the United States and England. The play made the author famous, and he became a professional writer. Although he has written other plays and novels, none has been as successful as *Journey's End*.

The Story:

Captain Stanhope's infantry company entered the front lines on Monday, March 18, 1918, at a time when the Allied Powers were expecting a strong German attack near St. Quentin. Lieutenant Osborne, a middle-aged officer who had been a schoolmaster in civilian life, met Lieutenant Raleigh, a new officer, when the latter arrived at the headquarters dugout. Discovering that Raleigh was an ardent hero worshiper of Captain Stanhope, who was absent at the time, Os-

borne tried to make the new officer realize that Stanhope's three years in the lines had made a different man of him.

Raleigh could barely realize just how much his friend had changed. Stanhope had become a battle-hardened, cynical infantry officer who drank whiskey incessantly in order to keep his nerves together.

After supper that evening Stanhope confided to Osborne that he was fearful of young Raleigh's opinion, and he declared that he meant to censor all the young officer's mail, lest Raleigh reveal to his sister the kind of man Stanhope, her fiancé, had become. Stanhope was bitter that Raleigh had landed in his company when there were so many others in France to which he might have been assigned. He was also concerned over Lieutenant Hibbert, another officer who was malingering in an effort to get sent home to England. Stanhope, who hated a quitter, resolved that Hibbert should be forced to stay.

The following morning the company prepared for the expected German attack. Stanhope sent out parties to put up a barbed wire enclosure in case neighboring units were forced to withdraw. Stanhope, having received orders to stand, meant to do so. During the morning Raleigh and Osborne had a long talk and became very friendly. After their talk

Raleigh went to write a letter to his sister. When he finished, Stanhope made him hand it over for censoring. Raleigh, after some bitter words, did so. Stanhope, angry with himself for insisting, could not bring himself to read the letter. Osborne, anxious to keep harmony in the company, read it and reported to Stanhope that Raleigh had written only praise of the captain to his sister.

That afternoon word from regimental headquarters reported that the German attack was sure to occur on Thursday morning, and Stanhope hurried up preparations for the expected attack. As he finished a conference with his sergeant major, the colonel commanding the regiment stepped into the company headquarters for a conference. He had come because the matter was a serious one; he wanted Stanhope to send a raiding party to capture prisoners, from whom the colonel expected to gain information about the Germans' disposition for the attack. The raid would be a dangerous one because it had to be made in daylight.

The officers selected to lead the raid were Osborne, because of his experience, and Raleigh, because of his youthful vitality. Stanhope hated to send either, for he needed Osborne and he was afraid that Raleigh was too inexperienced. Above that, there was the possibility that they would never return.

After the colonel had gone, Hibbert told Stanhope that he was going to the doctor to be relieved from duty. Stanhope, realizing that the man was feigning illness, threatened to shoot him if he left. Having bullied the man into behaving himself, Stanhope, to show that he held no ill will, promised to stand duty with Hibbert that night.

Later in the afternoon Osborne and Raleigh were told the details of the proposed raid. Osborne was quiet, knowing what they were in for; Raleigh, not knowing how dangerous the raid would be, took the assignment as a great adventure.

By the next afternoon preparations for the raid had been completed. A gap had been made in the barbed wire between the lines by trench mortars. The Germans, to let the British know they realized what was coming, had gone out and hung red rags on the gap, and they had zeroed in their machine guns on the gap. Stanhope tried to get the raid called off, but the colonel insisted that it was necessary. The mortars laid down a barrage of smoke shells to hide the rush of the raid. While Osborne and his party went to the German parapet and kept the way clear, Raleigh and another group of men clambered into the trench to capture a prisoner.

The raid went as well as could be expected. Raleigh and his men returned with a prisoner from whom they obtained valuable information on the disposition of German troops. Osborne and several of his enlisted men had been killed by the Germans, and Raleigh was crushed by the death of his newly made friend. The other officers, trying to pass off the incident, had a chicken dinner with champagne that night to celebrate the success of the raid. Raleigh, thinking them barbarous in their conduct, remained away from the dugout. He could not see that the other officers were simply trying to forget what had happened; any one of them might be killed during the next raid.

After the dinner Stanhope gave Raleigh a violent tongue-lashing for his conduct and tried to explain to the young officer why it had been necessary for the living to celebrate, even though Osborne had been killed.

The next morning the German attack began. During the first bombardment several men in the company, including Raleigh, were wounded. Stanhope ordered Raleigh to be brought into the dugout, where the captain tried to comfort him with word that the wound was serious enough to require evacuation to

England for treatment and convalescence. For the first time since Raleigh's arrival at the company the two were able to meet as friends. Their renewed friendship was short-lived, however, for Raleigh

was wounded so severely that he died within a few minutes. Stanhope, turning his back on his friend's body, went out to direct the defense against the Germans.

A JOVIAL CREW

Type of work: Drama

Author: Richard Brome (?-1652 or 1653)

Type of plot: Farce

Time of plot: Seventeenth century

Locale: England

First presented: 1641

Principal characters:

OLDRENTS, a country squire
SPRINGLOVE, his steward
RACHEL, Oldrents' older daughter
MERIEL, his younger daughter
VINCENT, Rachel's lover
HILLIARD, Meriel's lover
MASTER CLACK, a justice
AMIE, the justice's niece

Critique:

A Jovial Crew; or, The Merry Beggars is a good-natured, unpretentious comedy. It presents a world filled with pleasantly unreal problems that permit equally unreal solutions, a world populated with eccentric gentry and philosophic beggars. Light, gay entertainment was the author's goal, and he attained it.

The Story:

Squire Oldrents had ample reason to be happy: he owned a large estate from which he received a good income; he was beloved by the rich for his warm hospitality and by the poor for his generosity; he had two lovely daughters who were being courted by two very presentable young gentlemen. But the joy that he derived from these blessings was suddenly destroyed by a fortune-teller's prediction that Oldrents' daughters would become beggars. Oldrents' friend Hearty, a gentleman who had seen better days but who always looked on the bright side of things, tried to cheer up the old man. As a result of his persuasiveness, Oldrents resolved to put on, at least, an outward show of good spirits.

A second source of worry for the squire was his steward, Springlove. As a youth Springlove had been a beggar, until Old-

rents took him in and schooled him. During winters, Springlove had always been very diligent in his work. But with the arrival of May, every year he found some pretext to leave home. One year Oldrents met Springlove begging on the highway and thus discovered how his summers were spent. To break the young man of his wanderings, Oldrents had made him his steward, a position in which Springlove had done well. But now it was nearly May again, and Springlove announced that the call of nature was too insistent, and he must go a-begging.

One of Oldrents' charities was the maintenance of an old barn as a guest house for wandering beggars. Rachel and Meriel, his daughters, had long watched these beggars and envied them their complete freedom. The girls were bored with their home life and further depressed by the low spirits of their father. Thus developed their plan for going with the beggars. Their two lovers, Vincent and Hilliard, who were afraid of losing the girls, agreed to accompany them. When they announced their intention to Springlove, he revealed the prophecy Oldrents had received. Now the girls felt that a brief sojourn with the beggars would have the additional advantage of bringing peace

A JOVIAL CREW by Richard Brome, from ELIZABETHAN DRAMATISTS OTHER THAN SHAKESPEARE. By permission of the publishers, Prentice-Hall, Inc. All rights reserved.

of mind to their father. In a letter to the old man they disclosed their project, but he, fearing that its contents might destroy his resolution to be happy, refused to open it.

The first night on the road dispelled any romantic notions that the four amateur beggars had about their new life. The two men, having spent an uneasy and sleepless night, would have gladly returned home, but they did not wish to give the appearance of softness. The girls, having been housed in a pigsty, were equally disillusioned, but they resolved not to be the first to show signs of weakening.

Despite Springlove's instructions, the amateurs had little success in their first attempts at begging because they lacked the requisite humility. Approaching two gentlemen, Vincent, after first being tongue-tied, asked for such a large sum that they drove him off with their swords. Hilliard, also asking for a large sum, was switched; thereupon, in very unbeggarly manner, he demanded satisfaction of his chastiser, a man named Oliver. This same Oliver had noticed the two girls and had been filled with lust. Finding them alone, he gave them money, kissed them, and then tried to drag Rachel behind some bushes. But his intentions were frustrated by the arrival of the men in response to her screams. After he had restrained Vincent and Hilliard, Springlove, knowing that Oliver would be too ashamed to do so, suggested that he get a beadle to punish the girls.

The next travelers the beggars encountered were Martin and Amie. Amie had left home to escape marriage with Master Talboy, a marriage that her uncle, Master Clack, had tried to force upon her. Martin, the justice's clerk, seeing a chance to advance his own position, had agreed to run away with her. Now that she had had a better opportunity to observe Martin, she had begun to doubt the wisdom of her action. When they encountered the beggars, they were hungry

and unhappy. Springlove gave them food and offered to get a curate to marry them. Amie, impressed by his solicitude, decided to remain temporarily with the beggars.

Meanwhile, a search for the runaways was in progress. Among the searchers was Oliver and the rejected lover, Talboy. Their pursuit brought them to the home of Oldrents. The squire, still doggedly attempting to banish sorrow from his life, despite the loss of his daughters, welcomed them with song and drink. But Talboy, with his incessant weeping and sighing, disturbed the old man. On a sudden whim, Oldrents decided to visit Master Clack, who he had heard was an odd character.

Officials, in the meantime, stopped and questioned the beggars on suspicion of harboring the fugitives. This trouble with the law was the final blow to the four amateurs, who now gave up any further pretense of liking this kind of life. When the constable threatened to beat Springlove until he disclosed Amie's whereabouts, she, having fallen in love with him, revealed herself. Amie was then returned home, and the beggars were arrested.

When the beggars were brought to Master Clack's home, Oldrents was there. The justice at first contemplated dire punishment for the vagrants; but, when he heard that they could present a drama, he saw a chance to entertain Oldrents without expense. In a play concerning two lost daughters and a vagrant steward, Rachel, Meriel, and Springlove played the leading roles. Oldrents was ecstatic at being reunited with his daughters, and his joy was increased by the revelation that Springlove was, in reality, his illegitimate son. Springlove, because of this disclosure and because of his intention of marrying Amie, announced that he would beg no more. Thus, the last of Oldrents' worries was over, and the old man again had his full measure of contentment.

JUDE THE OBSCURE

Type of work: Novel

Author: Thomas Hardy (1840-1928)

Type of plot: Philosophical realism

Time of plot: Nineteenth century

Locale: Wessex

First published: 1894

Principal characters:

JUDE FAWLEY, a stonemason

ARABELLA DONN, a vulgar country girl

SUE BRIDEHEAD, Jude's cousin, a neurotic free-thinker

LITTLE FATHER TIME, Jude's son by Arabella

RICHARD PHILLOTSON, a schoolmaster

DRUSILLA FAWLEY, Jude's great-grandaunt

Critique:

Jude the Obscure marks the peak of Hardy's gloom and deterministic philosophy. Sunshine never breaks through the heavy clouds of tragedy that smother this narrative of war between the flesh and the spirit. The gloom becomes steadily heavier as circumstances conspire to keep the hero from realizing any happiness he seeks. The plot is believable; the characters are three-dimensional. The story itself is a vehicle for Hardy's feelings toward contemporary marriage laws and academic snobbery. His sexual frankness, his unconventional treatment of the theme of marriage, and his use of pure horror in scenes like the deaths of Little Father Time and the younger children outraged readers of his generation.

The Story:

In the nineteenth century eleven-year-old Jude Fawley said goodbye to his schoolmaster, Richard Phillotson, who was leaving the small English village of Marygreen for Christminster, to study for a degree. Young Jude, hungry for learning, yearned to go to Christminster too, but he had to help his great-grandaunt, Drusilla Fawley, in her bakery. At Christminster, Phillotson did not forget his former pupil. He sent Jude some classical grammars which the boy studied eagerly.

Anticipating a career as a religious scholar, Jude apprenticed himself, at nineteen, to a stonemason engaged in the restoration of medieval churches in a nearby town. Returning to Marygreen one evening, he met three young girls who were washing pigs' chitterlings by a stream bank. One of the girls, Arabella Donn, caught Jude's fancy and he arranged to meet her later. The young man was swept off his feet and tricked into marriage, but he soon realized that he had married a vulgar country girl with whom he had nothing in common. Embittered, he tried unsuccessfully to commit suicide; when he began to drink, Arabella left him.

Jude, now free, decided to carry out his original purpose. With this idea in mind, he went to Christminster, where he took work as a stonemason. He had heard that his cousin, Sue Bridehead, lived in Christminster, but he did not seek her out because his aunt had warned him against her and because he was already a married man. Eventually he met her and was charmed. She was an artist employed in an ecclesiastical warehouse. Jude met Phillotson, again a simple schoolteacher. Sue, at Jude's suggestion, became Phillotson's assistant. The teacher soon lost his heart to his bright and intellectually independent young helper. Jude was hurt by evi-

JUDE THE OBSCURE by Thomas Hardy. By permission of the publishers, Harper & Brothers. Copyright, 1895, by Harper & Brothers. Renewed, 1923, by Thomas Hardy.

dence of intimacy between the two. Disappointed in love and ambition, he turned to drink and was dismissed by his employer. He went back to Marygreen.

At Marygreen Jude was persuaded by a minister to enter the church as a licentiate. Sue, meanwhile, had won a scholarship to a teacher's college at Melchester; she wrote Jude asking him to come to see her. Jude worked at stonemasonry in Melchester in order to be near Sue, even though she told him she had promised to marry Phillotson after her schooling. Dismissed from the college after an innocent escapade with Jude, Sue influenced him away from the church with her unorthodox beliefs. Shortly afterward she married Phillotson. Jude, despondent, returned to Christminster, where he came upon Arabella working in a bar. Jude heard that Sue's married life was unbearable. He continued his studies for the ministry and thought a great deal about Sue.

Succumbing completely to his passion for Sue, Jude at last forsook the ministry. His Aunt Drusilla died, and at the funeral Jude and Sue realized that they could not remain separated. Phillotson, sympathizing with the lovers, released Sue, who now lived apart from her husband. The lovers went to Aldbrickham, a large city where they would not be recognized. Phillotson gave Sue a divorce and subsequently lost his teaching position. Jude gave Arabella a divorce so that she might marry again.

Sue and Jude now contemplated marriage, but they were unwilling to be joined by a church ceremony because of Sue's dislike for any binding contract. The pair lived together happily, Jude doing simple stonework. One day Arabella appeared and told Jude that her marriage had not materialized. Sue, jealous, promised Jude that she would marry him. Arabella's problem was solved by eventual marriage, but out of fear of her husband she sent her young child by Jude to live with him and Sue,

This pathetic boy, nicknamed Little Father Time, joined the unconventional Fawley household.

Jude's business began to decline, and he lost a contract to restore a rural church when the vestry discovered that he and Sue were unmarried. Forced to move on, they traveled from place to place and from job to job. At the end of two and a half years of this itinerant life, the pair had two children of their own and a third on the way. They were five, including Little Father Time. Jude, in failing health, became a baker and Sue sold cakes in the shape of Gothic ornaments at a fair in a village near Christminster. At the fair Sue met Arabella, now a widow. Arabella reported Sue's poverty to Phillotson, who was once more the village teacher in Marygreen.

Jude took his family to Christminster, where the celebration of Remembrance Week was under way. Utterly defeated by failure, Jude still had a love for the atmosphere of learning which pervaded the city.

The family had difficulty finding lodgings and they were forced to separate. Sue's landlady, learning that Sue was an unmarried mother and fearful lest she should have the trouble of childbirth in her rooming-house, told Sue to find other lodgings. Bitter, Sue told Little Father Time that children should not be brought into the world. When she returned from a meal with Jude, she found that the boy had hanged the two babies and himself. She collapsed and gave premature birth to a dead baby.

Her experience brought about a change in Sue's point of view. Believing she had sinned and wishing now to conform, she asked Jude to live apart from her. She also expressed the desire to return to Phillotson, whom she believed, in her misery, to be still her husband. She returned to Phillotson and the two remarried. Jude, utterly lost, began drinking heavily. In a drunken stupor, he was

again tricked by Arabella into marriage. His lungs failed; it was evident that his end was near. Arabella would not communicate with Sue, whom Jude desired to see once more, and so Jude traveled in the rain to see her. The lovers had a last meeting. She then made com-

plete atonement for her past mistakes by becoming Phillotson's wife completely. This development was reported to Jude, who died in desperate misery of mind and body. Fate had grown tired of its sport with a luckless man.

JUDITH PARIS

Type of work: Novel

Author: Hugh Walpole (1884-1941)

Type of plot: Historical chronicle

Time of plot: Nineteenth century

Locale: England

First published: 1931

Principal characters:

JUDITH HERRIES, later Judith Paris, daughter of Rogue Herries

DAVID HERRIES, her half-brother

FRANCIS HERRIES, her nephew

JENNIFER, Francis' wife

REUBEN SUNWOOD, Judith's cousin

GEORGES PARIS, Judith's husband

WILLIAM HERRIES, Francis' brother

CHRISTABEL, William's wife

WALTER HERRIES, William's son

Critique:

Judith Paris is the second of four novels dealing with the history of the Herries family. Like the others, it contains many characters and covers about half a century. While *Judith Paris* is an independent novel, it should be read in sequence with the others, or many of the allusions may confuse the reader. Like the preceding *Rogue Herries* and the succeeding *The Fortress* and *Vanesa*, *Judith Paris* is long and comprehensive in scope, with many references to the political and social background of the period.

The Story:

On the wild winter night Judith Herries was born in the gloomy old house at Herries in Rosthwaite, her aged father and young gipsy mother both died. The country midwife laid out the parents with as much respect as she thought Rogue Herries and his strange wife deserved. The baby she wrapped up warmly, for it was bitterly cold. Then to fortify her own thin blood she sat down with a bottle of strong drink. The wind rose and a loose windowpane blew in. The snow drifted in upon the cradle, but the midwife slept on.

Squire Gauntry, tough and taciturn, came by tired from hunting. He stopped when he heard the child's thin wail above the howling wind. Failing to arouse the stupid countrywoman, he took the baby home to his masculine hall until her half-brother, David Herries, arrived to claim her.

Judith Herries grew up at Fell House, near Uldale, with David Herries and his family. But David was fifty-five years older than Judith and often he clashed with his young sister. She was spanked many times; the most serious punishment came when she danced naked on the roof. Judith frequently visited Stone Ends, Squire Gauntry's place, where there were no restrictions.

One significant visit came in her eleventh year, when she ran away from Fell House after being punished for disobedience. Rough Gauntry welcomed her to a strange gathering. With the gentlemen who were drinking and playing cards, there were two women. One was vast Emma, Gauntry's mistress, who was always to be Judith's friend, and the other was beautiful Madame Paris, the mother of Georges. Georges, only a year or so older than Judith, came up to her

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and enticed her away on a childish prank. He kissed her soundly and she slapped his face.

That night, when Judith went to bed, she entered the room she usually slept in at Stone Ends. There she saw Georges' beautiful mother standing naked beside the bed. On his knees before her, dressed only in his shirt, knelt a gentleman who was kissing Madame Paris' knees. From that night on Judith thought of a woman.

When she was fourteen, she saw Georges again at a display of fireworks by the lake. Disobeying orders, she went out in a boat with him. His kisses that night were more grown-up.

When she was seventeen, Judith married Georges. It was a bad match in every way, except that Judith really loved her husband. Georges installed her at Watendlath, a remote northern farm. There she lived a lonely life. Georges, a smuggler, spent little time at home.

After some years Georges and Judith went to London, where the smuggler turned gambler and intriguer to recoup their fortunes. During a comparatively harmonious interval, they attended the famous ball given by Will Herries.

Jennifer Cards was the belle of the ball. She was a strikingly beautiful woman of twenty-six, still single by preference. Many of the married Herries men followed her like sheep. Christabel, Will's wife, was much upset and scolded Jennifer for being without a chaperon. Jennifer answered roughly and in her anger she seized Christabel's fan and broke it. That was the occasion for the great Herries quarrel. Ever after Will and then his son Walter were intent on destroying Jennifer.

Their quarrel eventually involved Francis, Judith's well-loved nephew, for Francis, thirty-six years old and a pathetic, futile man of deep sensibility, married Jennifer soon afterward.

Georges at last seemed to be serious in attempting to advance his fortunes. Judith never knew exactly what he was

doing, but part of his project meant standing in well with Will Herries, who was a real power in the city. Mysterious men came and went in the Paris' shabby rooms. Stane was the one whom Judith distrusted most, and often she begged Georges to break with him. Her suspicions were verified one day when Georges came home exhausted and in wild despair. All his projects had failed, and Stane had lied his way into Will's favor.

Despondent, Georges and Judith went back to Watendlath, and Georges returned to smuggling. After one of his mysterious trips Georges appeared haggard and upset, to tell her that off Norway he choked Stane to death. Then he had overturned the small boat, to make the death appear an accident, and swam ashore. Although Georges was unsuspected, he needed Judith now. She had him to herself at last.

Then old Stane came, professing to seek shelter with his dead son's friend. When he had satisfied his suspicion of Georges' guilt, the powerful old man threw Georges over the rail and broke his back, killing him.

Now a widow, Judith left Watendlath and at their strong urging went to stay with Francis and Jennifer. The beautiful Jennifer now had two children, John and Dorothy. Since she had never loved Francis, Jennifer felt no compulsion to keep his love. She gave herself to Fernyhirst, a neighbor. Although most of the people in the neighborhood knew of her infidelity, Francis shut his eyes to it.

Then came the news that Will Herries had bought Westaways, only eight miles away from Fell House, where Judith lived in the uneasy home of Jennifer and Francis. They were sure that Will meant to harm them for the slight to his wife years before, and indeed Will hated them savagely. It was Walter, however, who was to be the agent for his father's hate.

Warren Forster brought the news of Will's plans to Fell House. He was a

tiny, kindly man who had long admired Judith. The two went riding one day, and out of pity and friendship Judith gave herself to Warren, whose wife had left him years before.

When Judith, who was nearly forty, knew that she was carrying Warren's child, she went to Paris with blowzy Emma, now on the stage. It was just after Waterloo, and Paris was filled with Germans and Englishmen. When Warren finally found them, he was a sick man. In their little apartment, he died with only Judith and Emma to attend him.

One night, while Judith was dining in a café, a vengeful Frenchman shot a Prussian sitting at the next table. The shock unnerved Judith, and there, behind a screen, her son Adam was born.

In England, Walter was determined to

harm Jennifer. He knew of her affair with Fernyhirst and he knew also of a journey Francis was taking. After he sent a note of warning to the inn where Francis was staying, Francis returned unexpectedly to Fell House. There he found his wife's lover in her room and fell on him savagely. Later he overtook the fleeing Fernyhirst and fought a duel with him, but Fernyhirst ran away. In futile despair Francis killed himself.

Now Judith had to manage a shaken and crumpled Jennifer and fight a savage Walter. A riot, incited by Walter, caused the death of Reuben Sunwood, Judith's kinsman and staunch friend, and a fire of mysterious origin broke out in the stables. Judith gave up her plan to return to Watendlath. For Jennifer's sake she and Adam went back to Fell House to stay.

JULIUS CAESAR

Type of work: Drama

Author: William Shakespeare (1564-1616)

Type of plot: Romantic tragedy

Time of plot: 44 B.C.

Locale: Rome

First presented: 1601

Principal characters:

JULIUS CAESAR, dictator of Rome

MARCUS ANTONIUS, his friend

MARCUS BRUTUS, a conspirator against Caesar

CAIUS CASSIUS, another conspirator against Caesar

PORTIA, wife of Brutus and Cassius' sister

CALPURNIA, Caesar's wife

Critique:

Actually, *The Tragedy of Julius Caesar* tells the story of Brutus rather than that of Caesar. At Shakespeare's hands the mighty dictator of Rome emerges as little more than a braggart whose chief activity, at least in this play, is a consistent refusal to read the handwriting on the wall. Brutus himself is a forerunner of Hamlet. Since Cassius, the so-called villain of this play, is presented rather sympathetically, some of our respect for Brutus is lost near the end of the play.

The Story:

At the feast of Lupercalia all Rome rejoiced, for the latest military triumphs of Julius Caesar were being celebrated during that holiday. Yet tempers flared and jealousies seethed beneath this public gaiety. Flavius and Marullus, two tribunes, coming upon a group of citizens gathered to praise Caesar, tore down their trophies and ordered the people to go home and remember Pompey's fate at the hands of Caesar.

Other dissatisfied noblemen discussed with concern Caesar's growing power and his incurable ambition. A soothsayer, following Caesar in his triumphal procession, warned him to beware the Ides of March. Cassius, one of the most violent of Caesar's critics, spoke at length to Brutus of the dictator's unworthiness to rule the state. Why, he demanded, should the name of Caesar have become synonymous with that of Rome when there were so many

other worthy men in the city?

While Cassius and Brutus were speaking, they heard a tremendous shouting from the crowd. From aristocratic Casca they learned that before the mob Marcus Antonius had three times offered a crown to Caesar and three times the dictator had refused it. Thus did the wily Antonius and Caesar catch and hold the devotion of the multitude. Fully aware of Caesar's methods and the potential danger that he embodied, Cassius and Brutus, disturbed by this new turn of events, agreed to meet again to discuss the affairs of Rome. As they parted Caesar arrived in time to see them, and suspicion of Cassius entered his mind. Cassius was not contented-looking; he was too lean and nervous to be satisfied with life. Caesar much preferred to have fat, jolly men about him.

Cassius' plan was to enlist Brutus in a plot to overthrow Caesar. Brutus himself was one of the most respected and beloved citizens of Rome; if he were in league against Caesar, the dictator's power could be curbed easily. But it would be difficult to turn Brutus completely against Caesar, for Brutus was an honorable man and not given to treason, so that only the most drastic circumstances would make him forego his loyalty. Cassius plotted to have certain false papers denoting widespread public alarm over Caesar's rapidly growing power put into Brutus' hands. Then Brutus might put Rome's interests above his own personal feelings.

Secretly, at night, Cassius had the papers laid at Brutus' door. Their purport was that Brutus must strike at once against Caesar to save Rome. The conflict within Brutus was great. His wife Portia complained that he had not slept at all during the night and that she had found him wandering, restless and unhappy, about the house. At last he reached a decision. Remembering Tarquin, the tyrant whom his ancestors had banished from Rome, Brutus agreed to join Cassius and his conspirators in their attempt to save Rome from Caesar. He refused, however, to sanction the murder of Antonius, planned at the same time as the assassination of Caesar. The plan was to kill Caesar on the following morning, March fifteenth.

On the night of March fourteenth, all nature seemed to misbehave. Strange lights appeared in the sky, graves yawned, ghosts walked, and an atmosphere of terror pervaded the city. Caesar's wife Calpurnia dreamed she saw her husband's statue with a hundred wounds spouting blood. In the morning she told him of the dream and pleaded that he not go to the Senate that morning. When she had almost convinced him to remain at home, one of the conspirators arrived and persuaded the dictator that Calpurnia was unduly nervous, that the dream was actually an omen of Caesar's tremendous popularity in Rome, the bleeding wounds a symbol of Caesar's power going out to all Romans. The other conspirators then arrived to allay any suspicion that Caesar might have of them and to make sure that he attended the Senate that day.

As Caesar made his way through the city, more omens of evil appeared to him. A paper detailing the plot against him was thrust into his hands, but he neglected to read it. When the soothsayer again cried out against the Ides of March, Caesar paid no attention to the warning.

At the Senate chamber Antonius was drawn to one side. Then the conspirators crowded about Caesar as if to second a petition for the repealing of an order

banishing Publius Cimber. When he refused the petition, the conspirators attacked him, and he fell dead of twenty-three knife wounds.

Craftily pretending to side with the conspirators, Antonius was able to restate himself in their good graces, and in spite of Cassius' warning he was granted permission to speak at Caesar's funeral after Brutus had delivered his oration. Before the populace Brutus, frankly and honestly explaining his part in Caesar's murder, declared that his love for Rome had prompted him to turn against his friend. Cheering him, the mob agreed that Caesar was a tyrant who deserved death. Then Antonius rose to speak. Cleverly and forcefully he turned the temper of the crowd against the conspirators by explaining that even when Caesar was most tyrannical, everything he did was for the people's welfare. Soon the mob became so enraged over the assassination that the conspirators were forced to flee from Rome.

Gradually the temper of the people changed, and they became aligned in two camps. One group supported the new triumvirate of Marcus Antonius, Octavius Caesar, and Aemilius Lepidus. The other group followed Brutus and Cassius to their military camp at Sardis.

At Sardis, Brutus and Cassius quarreled constantly over various small matters. In the course of one violent disagreement Brutus told Cassius that Portia, despondent over the outcome of the civil war, had killed herself. Cassius, shocked by this news of his sister's death, allowed himself to be persuaded to leave the safety of the camp at Sardis and meet the enemy on the plains of Philippi. The night before the battle Caesar's ghost appeared to Brutus in his tent and announced that they would meet at Philippi.

At the beginning of the battle the forces of Brutus were at first successful against those of Octavius. Cassius, however, was driven back by Antonius. One morning Cassius sent one of his followers, Titinius,

to learn if approaching troops were the enemy or the soldiers of Brutus. When Cassius saw Titinius unseated from his horse by the strangers, he assumed that everything was lost and ordered his servant Pindarus to kill him. Actually, the troops had been sent by Brutus. Rejoicing over the defeat of Octavius, they were having rude sport with Titinius. When they returned to Cassius and found him

dead, Titinius also killed himself. In the last charge against Antonius, the soldiers of Brutus, tired and discouraged by these new events, were defeated. Brutus, heart-broken, asked his friends to kill him. When they refused, he commanded his servant to hold his sword and turn his face away. Then Brutus fell upon his sword and died.

THE JUNGLE

Type of work: Novel

Author: Upton Sinclair (1878-)

Type of plot: Social criticism

Time of plot: Early twentieth century

Locale: Chicago

First published: 1906

Principal characters:

JURGIS RUDKUS, a stockyards worker

ANTANAS RUDKUS, his father

ONA, Jurgis' wife

ELZBIETA, Ona's stepmother

JONAS, Elzbieta's brother

MARIJA, Ona's orphan cousin

Critique:

The Jungle is an indignant book, written in anger at the social injustices of the meat-packing industry, and from this anger the novel derives its power. At the time of publication the book served its purpose in arousing public sentiment against unfair practices in the meat industry. It is still an honestly told and gripping story.

The Story:

While he was still a peasant boy in Lithuania, Jurgis Rudkus had fallen in love with a gentle girl named Ona. When Ona's father died, Jurgis, planning to marry her as soon as he had enough money, came to America with her family. Besides the young lovers, the emigrant party was composed of Antanas, Jurgis' father; Elzbieta, Ona's stepmother; Jonas, Elzbieta's brother; Marija, Ona's orphan cousin, and Elzbieta's six children.

By the time the family arrived in Chicago they had very little money. Jonas, Marija, and Jurgis at once got work in the stockyards. Antanas tried to find work, but he was too old. They all decided that it would be cheaper to buy a house on installments than to rent. A crooked agent sold them a ramshackle house which had a fresh coat of paint and told his ignorant customers that it was new.

Jurgis found his job exhausting, but he thought himself lucky to be making forty-five dollars a month. At last Antanas also found work at the plant, but he had to give part of his wages to the foreman in order to keep his job. Jurgis and Ona saved enough money for their wedding feast and were married. Then the family found that they needed more money. Elzbieta lied about the age of her oldest son, Stanislovas, and he too got a job at the plant. Ona had already begun to work in order to help pay for the wedding.

Antanas worked in a moist, cold room where he developed consumption. When he died, the family had scarcely enough money to bury him. Winter came, and everyone suffered in the flimsy house. When Marija lost her job, the family income diminished. Jurgis joined a union and became an active member. He went to night school to learn to read and speak English.

At last summer came with its hordes of flies and oppressive heat. Marija found work as a beef trimmer, but at that job the danger of blood poisoning was very great. Ona had her baby, a fine boy, whom they called Antanas after his grandfather. Winter came again, and Jurgis sprained his ankle at the plant. Compelled to stay at home

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for months, he became moody. Two more of Elzbieta's children left school to sell papers.

When Jurgis was well enough to look for work again, he could find none, because he was no longer the strong man he had been. Finally he got a job in a fertilizer plant, a last resource, for men lasted only a few years at that work. One of Elzbieta's daughters was now old enough to care for the rest of the children, and Elzbieta also went to work.

Jurgis began to drink. Ona, pregnant again, developed a consumptive cough and was often seized with spells of hysteria. Hoping to save the family with the money she made, she went to a house of prostitution with her boss, Connor. When Jurgis learned what she had done, he attacked Connor and was sentenced to thirty days in jail. Now that he had time to think, Jurgis saw how unjustly he had been treated by society. No longer would he try to be kind, except to his own family. From now on he would recognize society as an enemy rather than a friend.

After he had served his sentence, Jurgis went to look for his family. He found that they had lost the house because they could not meet the payments, and had moved. He found them at last in a rooming-house. Ona was in labor with her second child, and Jurgis frantically searched for a midwife. By the time he found one, Ona and the child had died. Now he had only little Antanas to live for. He tried to find work. Blacklisted in the stockyards for his attack on Connor, he finally found a job in a harvesting machine factory. Shortly afterward he was discharged when his department closed down for a lack of orders.

Next he went to work in the steel mills. In order to save money he moved near the mills and came home only on weekends. One weekend he came home to find that little Antanas had drowned in the street in front of the house. Now

that he had no dependents, he hopped a freight train and rode away from Chicago. He became one of the thousands of migratory farm workers; his old strength came back in healthful surroundings.

In the fall Jurgis returned to Chicago. He got a job digging tunnels under the streets. Then a shoulder injury made him spend weeks in a hospital. Discharged with his arm still in a sling, he became a beggar. By luck he obtained a hundred-dollar bill from a lavish drunk. When he went to a saloon to get it changed, however, the barkeeper tried to cheat him out of his money. In a rage Jurgis attacked the man. He was arrested and sent to jail again. There he met a dapper safe-cracker, Jack Duane. After their release, Jurgis joined Duane in several holdups and became acquainted with Chicago's underworld. At last he was making money.

Jurgis became a political worker. About that time the packing plant workers began to demand more rights through their unions. When packing house operators would not listen to union demands, there was a general strike. Jurgis went to work in the plant as a scab. One day he met Connor and attacked him again. Jurgis fled from the district to avoid a penitentiary sentence. On the verge of starvation, he found Marija working as a prostitute. Jurgis was ashamed to think how low he and Marija had fallen since they came to Chicago. She gave him some money so that he might look for a job.

Jurgis was despondent until one night he heard a Socialist speak. Jurgis believed that he had found a remedy for the ills of the world. At last he knew how the workers could find self-respect. He found a job in a hotel where the manager was a Socialist. It was the beginning of a new life for Jurgis, the rebirth of hope and faith.

THE JUNGLE BOOKS

Type of work: Short stories

Author: Rudyard Kipling (1865-1936)

Type of plot: Beast fables

Time of plot: Nineteenth century

Locale: India

First published: 1894, 1895

Principal characters:

MOGWLI, an Indian boy

FATHER WOLF

MOTHER WOLF

SHERE KHAN, the tiger

AKELA, leader of the wolf pack

BAGHEERA, the black panther

BALOO, the bear

KAA, the rock python

THE BANDAR-LOG, the monkey people

HATHI, the elephant

MESSUA, a woman who adopted Mowgli for a time

MESSUA'S HUSBAND

BULDEO, a village hunter

GRAY BROTHER, a young wolf

Critique:

Rudyard Kipling, winner of the Nobel Prize in 1907, wrote these stories for children while living in Brattleboro, Vermont. *The Jungle Book* and *The Second Jungle Book* are children's classics which attempt to teach the lessons of justice, loyalty, and tribal laws. It is evident from reading these books that here is a master writer who loved children and could tell them a good story with an underlying meaning that adults can appreciate as well.

The Stories:

Shere Khan, the tiger, pursued a small Indian boy who had strayed from his native village, but Shere Khan was lame and missed his leap upon the child. When Father Wolf took the boy home with him to show to Mother Wolf, Shere Khan followed and demanded the child as his quarry. Mother Wolf refused. The tiger retired in anger. Mowgli, the frog, for such he was named, was reared by Mother Wolf along with her own cubs.

Father Wolf took Mowgli to the Council Rock to be recognized by the wolves. Bagheera, the panther, and Baloo, the bear, spoke for Mowgli's acceptance into the Seconee wolf pack. Thus Mowgli became a wolf.

Baloo became Mowgli's teacher and instructed him in the lore of the jungle. Mowgli learned to speak the languages of all the jungle people. Throughout his early life the threat of Shere Khan hung over him, but Mowgli was certain of his place in the pack and of his friends' protection. But some day when Akela, the leader of the wolves, would miss his kill, the pack would turn on him and Mowgli. Bagheera told Mowgli to get the Red Flower, or fire, from the village to protect himself. When Akela missed his quarry one night and was about to be deposed and killed, Mowgli attacked all of their mutual enemies with his fire sticks and threatened to destroy anyone who molested Akela. That night Mowgli realized that the jungle was no place for him, and that some day he would

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go to live with men. But that time was still far off.

One day Mowgli climbed a tree and made friends with the Bandar-Log, the monkey tribe, who because of their stupidity and vanity were despised by the other jungle people. When the Bandar-Log carried off Mowgli, Bagheera and Baloo went in pursuit, taking along Kaa, the rock python, who loved to eat monkeys. Mowgli was rescued at the old ruined city of the Cold Lairs by the three pursuers, and Kaa feasted royally upon monkey meat.

One year during a severe drought in the jungle, Hathi the elephant proclaimed the water truce; all animals were allowed to drink at the water hole unmolested. Shere Khan announced to the animals gathered there one day that he had killed a Man, not for food but from choice. The other animals were shocked. Hathi allowed the tiger to drink and then told him to be off. Then Hathi told the story of how fear came to the jungle and why the tiger was striped. It was the tiger who first killed Man and earned the human tribe's unrelenting enmity, and for his deed the tiger was condemned to wear stripes. Now for one day a year the tiger was not afraid of Man and could kill him. This day was called, among jungle people, the Night of the Tiger.

One day Mowgli wandered close to a native village, where he was adopted by Messua, a woman who had lost her son some years before. Mowgli became a watcher of the village herds, and so from time to time he met Gray Wolf, his brother, and heard the news of the jungle. Learning that Shere Khan intended to kill him, he laid plans with Akela and Gray Brother to kill the tiger. They lured Shere Khan into a gully and then stampeded the herd. Shere Khan was trampled to death. Stoned from the village because he was believed to be a sorcerer who spoke to animals, Mowgli returned to the jungle resolved to hunt with the wolves for the rest of his life.

Buldeo, the village hunter, followed the trail of Mowgli, Gray Brother, and Akela. Mowgli overheard Buldeo say that Messua and her husband were imprisoned in their house and would be burned at the stake. Messua's husband had saved some money and he had one of the finest herds of buffaloes in the village. Knowing that the imprisonment of Messua and her husband was a scheme for the villagers to get their property, Mowgli laid plans to help his friends. Entering the village, he led Messua and her husband beyond the gates in the darkness. Then the jungle people began to destroy, little by little, the farms, the orchards, and the cattle, but no villager was harmed because Mowgli did not desire the death of any human. Finally, just before the rains, Hathi and his three sons moved into the village and tore down the houses. The people left and thus the jungle was let into the village.

Kaa took Mowgli to Cold Lairs to meet the guardian of the king's treasure, an old white cobra who had expressed a desire to see Mowgli. The old cobra showed them all the treasure, and when he left Mowgli took a jeweled elephant goad, a king's ankus, with him, even though the cobra had said it brought death to the person who possessed it.

Back in the jungle Mowgli threw the ankus away. Later that day he went with Bagheera to retrieve the ankus and discovered that it was gone. They followed the trail of the man who had picked it up and found that altogether six men who had had possession of the ankus had died. Believing it to be cursed, Mowgli returned the ankus to the treasure room in the Cold Lairs.

Sometimes fierce red dogs called dholes traveled in large packs, destroying everything in their paths. Warned of the approach of the dholes, Mowgli led the marauders, by insults and taunts, toward the lairs of the Little People, the bees. Then he excited the bees to attack the dholes. The destruction of the red dogs that escaped the fury of the bees was

completed by the wolves lying in ambush a little farther down the river which flowed under the cliffs where the Little People lived. But it was the last battle of old Akela, the leader of the pack when Mowgli was a little boy. He crawled out slowly from under a pile of carcasses to bid Mowgli goodbye and to sing his death song.

The second year after the death of Akela, Mowgli was about seventeen years old. In the spring of that year Mowgli knew that he was unhappy, but none of his friends could tell him what was wrong. Mowgli left his own jungle to travel to another, and on the way he

met Messua. Her husband had died, leaving her with a child. Messua told Mowgli that she believed he was her own son lost in the jungle years before and that her baby must be his brother. Mowgli did not know what to make of the child and the unhappiness he felt. When Gray Brother came to Messua's hut, Mowgli decided to return to the jungle. But on the outskirts of the village he met a girl coming down the path. Mowgli melted into the jungle and watched the girl. He knew at last that the jungle was no longer a place for him and that he had returned to the Man-pack to stay.

JUNO AND THE PAYCOCK

Type of work: Drama

Author: Sean O'Casey (1884-)

Type of plot: Satiric realism

Time of plot: 1922

Locale: Dublin

First presented: 1924

Principal characters:

"CAPTAIN" JACK BOYLE, a ne'er-do-well

JUNO BOYLE, his wife

JOHNNY BOYLE, their son

MARY BOYLE, their daughter

"JOKER" DALY, the Captain's pal

JERRY DEVINE, Mary's suitor

CHARLIE BENTHAM, a schoolteacher

MRS. MAISIE MADIGAN, a neighbor

"NEEDLE" NUGENT, a tailor

Critique:

Sean O'Casey's plays mark the culmination of the Irish dramatic renaissance, which had begun as a part of the European movement toward realistic theater in opposition to the French romantic drama, but which diverged from the dramaturgic techniques of Ibsen and Shaw. Believing that Continental and English dramas were too intellectualized, O'Casey, along with his compatriots Yeats and Synge, tried to make the drama individualistic and realistic by drenching it in Irish local color. Formlessness—ignoring formal dramatic technique to reflect the vigor and vitality of life—was O'Casey's unique contribution to the Irish movement. In *Juno and the Paycock* he reached a new peak of realism. He dispensed with an elaborate plot, ideas, and consistency of character, content merely to show characters, Irish characters, in action.

The Story:

Waiting for "Captain" Jack Boyle to come in from his morning visit to the pub, Mary Boyle and her mother, Juno, discussed the newspaper account of the murder of Robbie Tancred, a fanatic Irish

Republican. Johnny Boyle, who himself had been shot in the hip and had lost an arm fighting against the Free State, left the living room of the tenancy after denouncing the two women for their morbid insensitivity. Juno scolded Mary for participating in the Trades Union Strike, especially at a time when the family was in debt for food; but Mary defended her activities, and her brother's as well, as matters of principle.

When Jerry Devine rushed in with a message from Father Farrell, who had found a job for Boyle, Juno sent Jerry to look for her husband at his favorite bar. Soon afterward she heard her husband and his crony, "Joker" Daly, singing on the stairs. She hid behind the bed curtains so as to catch them talking about her. Disclosing herself, she frightened Joker away and berated her husband for his laziness and malingering. Jerry returned and delivered his message to Boyle, who immediately developed a case of stabbing pains in his legs. Juno, not deceived, ordered him to change into his working clothes. She then left for her own job.

JUNO AND THE PAYCOCK by Sean O'Casey. By permission of the publishers, St. Martin's Press, Inc., and Macmillan & Co., Ltd. Copyright. All rights reserved.

Jerry accosted Mary, complained of her unfriendliness, and once again proposed to her. Although Jerry offered her love and security, Mary refused him, and both left in a huff.

Ignoring his wife's instructions to apply for the job, Boyle, leisurely proceeding to get his breakfast, was rejoined by Joxer. Absorbed in their talk, they refused to acknowledge a loud knocking at the street door, though the continuance of it seemed to upset young Johnny Boyle. Their rambling discourse on family life, the clergy, literature, and the sea was interrupted by Juno and Mary, who had returned with Charlie Bentham, a school-teacher and amateur lawyer, to announce that a cousin had bequeathed £2,000 to Boyle. Boyle declared that he was through with Joxer and the like, whereupon Joxer, who had been hiding outside the window, reappeared, expressed his indignation, and left.

Two days later the two cronies had been reconciled, Joxer having served as Boyle's agent for loans based on expectations of the inheritance. The entrance of Juno and Mary with a new gramophone was followed by that of Bentham, now Mary's fiancé. Over family tea, Bentham explained his belief in theosophy and ghosts. Johnny, visibly upset by this conversation about death, left the room but quickly returned, twitching and trembling. He was convinced that he had seen the bloody ghost of Robbie Tancred kneeling before the statue of the Virgin.

The arrival of Joxer with Mrs. Madigan, a garrulously reminiscent neighbor, smoothed over the incident. A party featuring whiskey and song ensued. The revelry was interrupted by Mrs. Tancred and some neighbors, on their way to Robbie Tancred's funeral. Soon thereafter the merriment was again dispelled, this time by the funeral procession in the street. A young man, an Irregular Mobilizer, came looking for Johnny, whom he reproached for not attending the funeral. He ordered Johnny to appear at a meet-

ing called for the purpose of inquiring into Tancred's death.

Two months later, Juno insisted on taking Mary to the doctor, for the girl seemed to be pining away over Bentham, who had disappeared.

After the women had left, Joxer and Nugent, a tailor, slipped into the apartment. Having learned that Boyle would not receive the inheritance, Nugent had come to get the suit which he had sold to Boyle on credit. Taking the suit from a chair, Nugent scoffed at Boyle's promise to pay and his order for a new topcoat as well.

Joxer, who had sneaked out unseen, returned, hypocrite that he was, to commiserate with Boyle. Mrs. Madigan, who had also heard that Boyle would not receive his inheritance, arrived to collect the three pounds she had lent him. Rebuffed, she appropriated the gramophone and left, followed by Joxer.

News of Boyle's misadventure spread rapidly; two men arrived to remove the new, but unpaid-for, furniture. Mrs. Boyle ran out to find her husband.

Mary having returned, Jerry Devine came to see her. Again he proposed. Although he was willing to forget that Mary had jilted him for Bentham, he recoiled at her admission that she was pregnant.

Left alone with the two moving men, Johnny imagined that he felt a bullet wound in his chest. At that moment two armed Irish Irregulars entered the apartment and accused Johnny of informing on Robbie Tancred to the gang that had murdered him. Ignoring Johnny's protestations of innocence and loyalty, the men dragged him out. A little later, Mrs. Madigan notified Mary and Juno that the police were waiting below, requesting that Juno identify a body. Juno and Mary left, vowing never to return to the worthless Boyle.

Soon Boyle and Joxer stumbled into the abandoned apartment, both very

drunk and unaware of Johnny's death or Juno and Mary's desertion. Joxer stretched out on the bed; Boyle slumped on the floor. With thick tongues they stammered

out their patriotic devotion to Ireland and Boyle deplored the miserable state the world.

JURGEN

Type of work: Novel

Author: James Branch Cabell (1879-)

Type of plot: Fantasy

Time of plot: Middle Ages

Locale: Poictesme, a land of myth

First published: 1919

Principal characters:

JURGEN, a middle-aged pawnbroker

DAME LISA, his wife

DOROTHY LA DÉsirÉE, his childhood sweetheart

QUEEN GUENEVERE

DAME ANAÏTIS

CHLORIS, a Hamadryad

QUEEN HELEN of Troy

MOTHER SEREDA

KOSHCHER, the maker of things as they are

Critique:

Jurgen, A Comedy of Justice, is one of a series dealing with the mythical country of Poictesme. Although it was once charged in the courts with being an obscene book, it is by no means merely an erotic tale. This novel can be read on many levels; as a narrative of fantastic love and adventure, as a satire, and as a philosophic view of life. The book is an interesting product of a romantic imagination and a critical mind.

The Story:

Once in the old days a middle-aged pawnbroker named Jurgen said a good word for the Prince of Darkness. In gratitude, the Prince of Darkness removed from the earth Dame Lisa, Jurgen's shrewish wife. Some time later Jurgen heard that his wife had returned to wander on Amneran Heath; consequently the only manly thing for him to do was to look for her.

It was Walburga's Eve when Jurgen met Dame Lisa on the heath. She led him to a cave, but when he followed her inside she disappeared and Jurgen found a Centaur instead. Jurgen inquired for his wife. The Centaur replied that only Koshcher the Deathless, the maker of things as they are, could help Jurgen in

his quest. The Centaur gave Jurgen a beautiful new shirt and started off with him to the Garden between Dawn and Sunrise, the first stopping place of Jurgen's journey to find Koshcher.

In the garden Jurgen found Dorothy la Désirée, his first sweetheart, who retained all the beauty he had praised in his youthful poetry. She no longer knew him, for she was in love only with Jurgen as he had been in youth, and he could not make her understand that in the real world she also had become middle-aged and commonplace. So he parted sadly from her and found himself suddenly back in his native country.

His friend the Centaur had now become an ordinary horse. Jurgen mounted and rode through a forest until he came to the house of Mother Sereda, the goddess who controlled Wednesdays and whose job it was to bleach the color out of everything in the world. By flattery Jurgen persuaded her to let him live over a certain Wednesday in his youth with Dorothy la Désirée. But when the magic Wednesday ended, Dorothy la Désirée turned into the old woman she really was, and Jurgen quickly departed.

He wandered again to Amneran Heath and entered the cave to look for Kosh-

JURGEN by James Branch Cabell. By permission of the author. Copyright, 1919, by Robert M. McBride Co. Renewed, 1946, by James Branch Cabell.

chei and Dame Lisa. There he found a beautiful girl who said that she was Guenevere, the daughter of King Gogyrvan. Jurgen offered to conduct her back to her home. When they arrived at the court of King Gogyrvan, Jurgen, pretending to be the Duke of Logreus, asked for the hand of Guenevere as a reward for her safe return. But she had already been promised to King Arthur. Jurgen stayed on at court. He had made the discovery that he still looked like a young man; the only trouble was that his shadow was not his shadow; it was the shadow of Mother Sereda.

King Arthur's envoys, Dame Anaïtis and Merlin, had arrived to take Guenevere to London. Jurgen watched her depart for London without feeling any sorrow because of a magic token Merlin had given him. Then Dame Anaïtis invited Jurgen to visit her palace in Co-caigne, the country where Time stood still. There Jurgen participated with her in a ceremony called the Breaking of the Veil, to learn afterwards that it had been a marriage ceremony and that Dame Anaïtis was now his wife. Dame Anaïtis, a myth woman of lunar legend, instructed Jurgen in every variety of strange pleasures she knew.

Jurgen visited a philologist, who said that Jurgen had also become a legend; consequently he could not remain long in Co-caigne. When the time came for him to leave the country, Jurgen chose to go to Leukè, the kingdom where Queen Helen and Achilles ruled. Jurgen's reason for wishing to go there was that Queen Helen resembled his first sweetheart, Dorothy la Désirée.

In Leukè, Jurgen met Chloris, a Hamadryad, and married her. He was still curious about Queen Helen, however, and one evening he entered her castle and went to her bedchamber. The sleeping queen was Dorothy la Désirée, but he dared not touch her. Her beauty, created from the dreams of his youth, was unattainable. He left the castle and returned to Chloris.

Shortly afterward the Philistines invaded Leukè and condemned all its mythical inhabitants to limbo. Jurgen protested because he was flesh and blood and he offered to prove his claim by mathematics. Queen Dolores of the Philistines agreed with him after he had demonstrated his proof to her by means of a concrete example. However, he was condemned by the great tumble-bug of the Philistines for being a poet.

After Chloris had been condemned to limbo, Jurgen went on to the hell of his fathers. There he visited Satan and learned that Koshchei had created hell to humor the pride of Jurgen's forefathers. Then he remembered that he was supposed to be looking for Dame Lisa. Learning that she was not in hell, he decided to look for her in heaven. Mistaken for a pope by means of the philologist's charm, he managed to gain entrance to heaven. Dame Lisa was not there. St. Peter returned him to Amneran Heath.

On the heath he again met Mother Sereda, who took away his youth and returned him to his middle-aged body. Actually, it was a relief to Jurgen to be old again. Then for the third time he entered the cave in search of Dame Lisa. Inside he found the Prince of Darkness who had taken her away. The Prince was really Koshchei; Jurgen was near the end of his quest. He asked Koshchei to return Dame Lisa to him.

Koshchei showed him Guenevere, Dame Anaïtis, and Dorothy la Désirée again. But Jurgen would not have them. He had had his youth to live over, and he had committed the same follies. He was content now to be Jurgen the pawnbroker.

Koshchei agreed to return Jurgen to his former life, but he asked for the Centaur's shirt in return. Jurgen gladly gave up the shirt. Koshchei walked with him from the heath into town. As they walked, Jurgen noticed that the moon was sinking in the east. Time was turning backward.

It was as if the past year had never been. For now he approached his house and saw through the window that the

table was set for supper. Inside, Dame Lisa sat sewing and looking quite as if nothing had ever happened.

JUSTICE

Type of work: Drama

Author: John Galsworthy (1867-1933)

Type of plot: Social criticism

Time of plot: 1910

Locale: London

First presented: 1910

Principal characters:

WILLIAM FALDER, a solicitor's clerk

COKESON, a senior clerk

RUTH HONEYWILL, with whom Falder is in love

Critique:

Since 1910, when this play was written, prison reforms have progressed considerably. The play is a protest against dehumanized institutionalism, with particular attention directed toward the evils of solitary confinement and the strict parole system. The problem of making a convicted man into a useful citizen once more is complex. Galsworthy thought rehabilitation likely only if all who came into contact with the man accepted their share of the responsibility.

The Story:

Cokeson, managing clerk for the firm of James and Walter How, solicitors, was interrupted one July morning by a woman asking to see the junior clerk, Falder. The woman, Ruth Honeywill, seemed in great distress, and though it was against office rules, Cokeson permitted her to see Falder.

Falder and Ruth Honeywill were planning to run away together. Ruth's husband, a drunken brute, had abused her until she would no longer stay with him. Falder arranged to have Ruth and her two children meet him at the railway station that night. Ruth left and Falder went back to work.

Young Walter How came to the office. Cokeson was skeptical of the young man's desire to keep the firm not only on the right side of the law but also on the right side of ethics. James How entered from the partners' room. He and Walter began to check the firm's balance, which

they decided was below what they remembered it should have been. Then they discovered that a check written the previous Friday had been altered from nine to ninety pounds.

The check had been cashed on the same day that another junior clerk, Davis, had gone away on some firm business. Cokeson was quickly cleared. When it became certain that the check stub had been altered after Davis had started on his trip, suspicion fell on Falder.

The bank cashier was summoned. He recognized Falder as the man who had cashed the check. James How accused Falder of the felony. Falder asked for mercy, but How, convinced that the felony had been premeditated, sent for the police. Falder was arrested.

When the case came to court, Frome, Falder's counsel, tried to show that Falder had conceived the idea and carried it out within the space of four minutes, and that at the time he had been greatly upset by the difficulties of Ruth Honeywill with her husband. Frome called Cokeson as the first witness, and the managing clerk gave the impression that Falder had not been himself on the day in question. Ruth Honeywill was the most important witness. She indicated that Falder had altered the check for her sake. Cleaver, the counsel for the prosecution, tried his utmost to make her appear an undutiful wife.

In defense of Falder, Frome tried to

press the point that Falder had been almost out of his mind. Cleaver questioned Falder until the clerk admitted that he had not known what he was doing. Then Cleaver declared Falder had known enough to keep the money he had stolen and to turn in the sum for which the check originally had been written. The jury found Falder guilty and the judge sentenced him to three years.

At Christmas time Cokeson visited the prison on Falder's behalf. He attempted to have Falder released from solitary confinement and asked for permission to bring Ruth Honeywill to see Falder. Cokeson's visit accomplished nothing. Both the chaplain and the prison governor were indifferent to his appeal.

When Falder was finally released on parole, Ruth Honeywill went to intercede for him at How's office. She intimated that she had kept herself and her children alive by living with another man after she left her husband. Falder went to tell Cokeson that his relatives

wanted to give him money to go to Canada. He was depressed and ill at ease; he had seen Ruth only once since his release. James How made it clear that if Falder refused to abide by strict standards of justice there would be no hope that the firm would take him back.

James How, aware that Ruth Honeywill had been living with another man, crudely broke the news to Falder. He did, however, give Falder and Ruth an opportunity to talk over their predicament. While they were talking in a side room, a detective sergeant came looking for Falder. Falder was to be arrested again because he had failed to report to the police according to the parole agreement. Although How and Cokeson refused to disclose Falder's whereabouts, the detective discovered Falder in the side room. As he was rearresting Falder, the clerk suddenly broke loose and killed himself by jumping from the office window.

THE KALEVALA

Type of work: Poem

Author: Elias Lönnrot (1802-1884)

Type of plot: Folk epic

Time of plot: Mythological antiquity

Locale: Finland and Lapland

First published: 1835

Principal characters:

VÄINÄMÖINEN, the Son of the Wind and the Virgin of the Air, the singer-hero

ILMARINEN, the smith-hero

LEMMINKÄINEN, the warrior-hero

LOUHI, ruler of Pohjola, the North Country

AINO, a young Lapp maiden

JOUKAHÄINEN, a Laplander, Aino's brother

KULLERVO, an evil, sullen slave, very powerful

THE DAUGHTER OF LOUHI, Ilmarinen's wife

Critique:

The *Kalevala*, which may be roughly translated as "The Land of Heroes," is a long narrative poem fashioned by the Finnish scholar, Elias Lönnrot, from the folk legends and oral traditions of his country. It is the national epic of Finland and as such ranks with those of other nations whose mythologies are better known. In legend, the ancestor of all the heroes is Kaleva, but he never appears in the stories. Aside from giving the poem its title, Kaleva constitutes one of its few unifying principles; for, like most folk epics, the work lacks unity and cohesion, being the product of many hands and voices over hundreds of years. Nevertheless, the tales of Väinämöinen, Ilmarinen, and Lemminkäinen are told with great beauty, simplicity, and poetic force. Lönnrot performed a tremendous task in gathering the many tales, editing them, arranging them, and even writing connective material. From a purely literary standpoint, his monumental production, peculiar because of its relatively late formation, stands as a worthy representation of the early culture of a civilization little known to Western readers.

The Story:

After his mother had created the land, the sun, and the moon out of sea duck eggs, Väinämöinen was born, and with

the help of Sampsä Pellervoinen he made the barren land fruitful by sowing seeds and planting trees. By the time Väinämöinen was an old man he had gained great fame as a singer and charmer. When a brash young man named Joukahäinen challenged him to a duel of magic songs, Väinämöinen easily won and forced the young man to give him his sister Aino for a wife. But Aino was greatly saddened at having to marry an old man and so she drowned herself, to Väinämöinen's sorrow. He looked all over the sea for her and found her at last in the form of a salmon, but in that form she escaped him forever.

In time he heard of the beautiful daughters of Louhi in the far North Country and he decided to seek them out. On the way to Pohjola, the land of Louhi, his horse was killed by the bold young man whom he had defeated in the duel of songs, and Väinämöinen was forced to swim to Pohjola. Louhi, the witch, found him on the beach, restored his health, told him that he would have to forge a magic Sampo in order to win a daughter, and then sent him on his way.

Väinämöinen found one of Louhi's daughters seated on a rainbow and asked her to become his wife. She gave him three tasks to do. After completing two,

he was wounded in the knee while trying to complete the third. The wound, which bled profusely, was healed by a magic ointment prepared under the directions of an old man skilled in leechcraft. Väinämöinen went home and raised a great wind to carry Ilmarinen, the mighty smith who had forged the sky, into the North Country to make the Sampo for Louhi. Ilmarinen forged the Sampo, but still Louhi's daughter refused to marry and leave her homeland. Ilmarinen, also in love with the maiden, went sadly home.

A gallant youth, Lemminkäinen, was famous for winning the love of women. Having heard of Kyllikki, the flower of Saari, he was determined to win her for his wife. When he arrived in Esthonia she refused him, and he abducted her. They lived happily together until one day she disobeyed him. In retaliation he went north to seek one of Louhi's daughters as his wife. In Pohjola, Lemminkäinen charmed everyone except an evil herdsman whom he scorned. Like Väinämöinen, he was given three tasks and performed the first two without much difficulty; but while trying to complete the third he was slain by the evil herdsman. Alarmed by his long absence, his mother went searching for him, found him in pieces at the bottom of a river, and restored him finally to his original shape.

Meanwhile, Väinämöinen was busy building a ship by means of magic, his third task for Louhi's daughter, when he found that he had forgotten the three magic words needed to complete the work. He searched everywhere for them and was almost trapped in Tuonela, the kingdom of death. Then he heard that the giant Vipunen might know them. When they met, Vipunen swallowed him, but Väinämöinen caused the giant so much pain that the creature was forced to release him and reveal the magic charm. With the charm Väinämöinen completed his ship and again set sail for Pohjola.

Ilmarinen, learning of Väinämöinen's

departure, started after him on horseback. When they met they agreed to abide by the maiden's choice. On their arrival at Pohjola, Louhi gave Ilmarinen three tasks to perform: to plow a field of snakes, to capture a bear and a wolf, and to catch a great pike. Ilmarinen performed these tasks. Since Väinämöinen was old, Louhi's daughter chose Ilmarinen for her husband. There was great rejoicing at the marriage. Väinämöinen sang for the bridal couple. A gigantic ox was slain and mead was brewed, and the bride and groom were both instructed in the duties of marriage. At last Ilmarinen took his new bride to his home in the south.

Meanwhile, Lemminkäinen had not been invited to the festivities because of his quarrelsome nature, and he was therefore angry. Although his mother warned him of the dangers he would have to face on the journey and of Louhi's treachery, he insisted on going to Pohjola. With his magic charms he was able to overcome all dangers along the way. In Pohjola, Louhi tried to kill him with snake-poisoned ale, but Lemminkäinen saw through the trick. Then he and Louhi's husband engaged in a duel of magic which ended in a tie. Finally they fought with swords and Lemminkäinen slew Louhi's husband. Lemminkäinen then turned into an eagle and flew home. In fear of retribution he took his mother's advice and went to live for several years on an obscure island where the only inhabitants were women, their warrior husbands being away from home.

Forced to flee when the time came for the husbands to return, Lemminkäinen set out for his own land in a boat. The craft turned over and he was forced to swim to shore. On reaching home he found the country desolate and his mother missing. At last he found her hiding in the forest. Swearing to avenge himself on the warriors of Pohjola who had desolated the land, he set sail with Tiera, a warrior companion, but Louhi sent the frost to destroy him. Although Lemminkäinen managed to charm the frost, he

and his companion were shipwrecked and were forced to retreat.

The wife of Kalervo had been carried off by her brother-in-law, Untamöinen, who then laid waste to Kalervo's land. In the cradle Kullervo, born to Kalervo's wife, swore to be avenged on his uncle. Kullervo grew up strong, but so stupid and clumsy that he broke or ruined everything he touched. He tried to kill his uncle and his uncle tried to kill him. Finally, the uncle gave him to Ilmarinen. Ilmarinen's wife immediately disliked the boy and gave him a loaf of bread with a stone in it. In return, while Ilmarinen was away from home, Kullervo had her killed by wild beasts. He then fled into the forest, where he found his parents and lived with them for a long time. He performed all his chores badly. After a time he set out on a journey. Two women having refused him, he ravished a third, only to learn that she was his sister. In anguish she killed herself and Kullervo returned home in sorrow. When his family rejected him, he set off to attack Untamöinen. After killing his uncle he returned to find his family dead and the countryside desolate. He wandered off into the forest and killed himself by falling on his sword.

Ilmarinen, after weeping for his dead wife, made up his mind to get another in his forge. He fashioned a woman out of gold and silver, but she remained cold and lifeless; so Ilmarinen went north again to Pohjola. When Louhi refused to give him a wife, he abducted one of her daughters. This wife soon proved unfaithful and in anger he turned her into a seagull.

Meanwhile, Väinämöinen had been thinking about the Sampo, that magic mill which ground out riches. Determined to steal it from Louhi, he built a ship and Ilmarinen forged a sword for him, and the two heroes started for Pohjola. On the way Lemminkäinen called to them from the shore and asked to accompany them. They took him along. During the voyage the boat struck a giant

pike. Väinämöinen killed the great fish and from its bones fashioned a harp with which he sang everyone in Pohjola to sleep. With the help of an ox the three heroes took the Sampo and sailed for home. In the meantime Louhi had awakened and sent fog and wind after the heroes. During the storm Väinämöinen's harp fell overboard.

Louhi and her men followed in a war-boat. The two boats met in a great battle. Although Väinämöinen was victorious, Louhi dragged the Sampo from his boat into the lake. There it broke into pieces, most of which sank to the bottom. Only a few smaller pieces floated to shore. After making violent threats against Kalevala, Louhi returned home with only a small and useless fragment of the Sampo. Väinämöinen collected the pieces on the shore and planted them for good luck; the land became more fruitful. Having searched in vain for his lost harp, Väinämöinen made another of birchwood and his songs to its music gave joy to everyone.

Vexed because her land was barren after the loss of the Sampo, Louhi sent a terrible pestilence to Kalevala, but Väinämöinen healed the people by magic and salves. Next she sent a great bear to ravish the herds, but Väinämöinen killed the savage beast.

Louhi stole the moon and the sun, which had come down to earth to hear Väinämöinen play and sing. She also stole the fire from all the hearths of Kalevala. When Ukko, the supreme god, kindled a new fire for the sun and the moon, some of it fell to earth and was swallowed by a fish in a large lake. Väinämöinen and Ilmarinen finally found the fish and Ilmarinen was badly burned. The fire escaped and burned a great area of country until it was at last captured and returned to the hearths of Kalevala. Ilmarinen, recovered from his burns, prepared great chains for Louhi and frightened her into restoring the sun and the moon to the heavens.

Marjatta, a holy woman and a virgin,

swallowed a cranberry and a son was born to her in a stable. The child was baptized as the King of Carelia despite Väinämöinen's claim that such an ill-omened child should be put to death. Angered

because the child proved wiser than he, Väinämöinen sailed away to a land between the earth and the sky, leaving behind him, for the pleasure of his people, his harp and his songs.

DAS KAPITAL

Type of work: Political economy

Author: Karl Marx (1818-1883)

First published: Vol. I, 1867; Vols. II and III, edited by Friedrich Engels, 1885-1894

If Marx was right, the Russian revolution was inevitable and the world-wide growth of communism is also inevitable; therefore, even if *Das Kapital* had never been written, the world would have been split by revolution and by the emergence of communism as a dynamic political force. But it may be that Marx was mistaken, and that the emergence of communism would not have been possible had it not been for the labors of Marx in the British Museum which resulted in the writing and publication of *Das Kapital*. Even if economic unbalance had resulted in a revolutionary uprising of the proletariat in Russia or elsewhere, it probably would not have taken the form it did, or occurred when it did, or had the subsequent world-wide effect that it has had, had Marx not written *Das Kapital*. To write that this book has been world-shaking, then, is but to speak the truth.

Many of Marx's revolutionary ideas had already been expressed in the *Communist Manifesto* (1848) which he wrote with Friedrich Engels, but *Das Kapital* was more than another call to arms; it was an attempt to base communism on a theory of political economy which could be scientifically and dialectically defended. The *Manifesto* is a passionate document, an outline of a political philosophy, and something of a prophecy; but *Das Kapital* is a scholar's treatise, the product of years of research and reflection, a work of economic theory that continues to challenge professional economists. This contrast is illuminating, for the Communist movement has always been characterized by contrast: the intellectual leads the laborers; the reasoned defense is supplemented by violence and murder, and the scholar's program comes alive in revolution and the threat of war.

In the *Manifesto*, Marx and Engels argued that the history of all societies has

been a history of class struggles, that the struggle had become one between the bourgeois class and the proletariat, that all the injustices of society result from the economic advantage the bourgeoisie have over the proletariat, that the proletariat would finally rebel and take over the means of production, forming a classless society, a dictatorship of the proletariat.

In *Das Kapital*, Marx uses a dialectic method which was inspired by Hegel, even though it is put to a different use. Marx claimed that his dialectic method was the "direct opposite" of Hegel's, that with Hegel the dialectic "is standing on its head" and "must be turned right side up again, if you would discover the rational kernel within the mystical shell." The method is not mysterious; it involves attending to the conflicting aspects of matters under consideration in order to be able to attain a better idea of the whole. Thus, Marx describes his "rational" dialectic as including "in its comprehension and affirmative recognition of the existing state of things, at the same time, also, the recognition of the negation of that state, of its inevitable breaking up. . . ." He went on to maintain that his account regarded "every historically developed social form as in fluid movement, and therefore takes into account its transient nature not less than its momentary existence. . . ."

In Marx the dialectic method led to "dialectical materialism," the theory that history is the record of class struggles, the conflict of economic opposites.

Das Kapital begins with a study of commodities and money. Marx distinguishes between *use* value and value, the latter being understood in terms of exchange value but involving essentially the amount of labor that went into the production of the commodity; thus, "that which determines the magnitude of the

value of any article is the amount of labour socially necessary, or the labour-time socially necessary for its production."

Money results from the use of some special commodity as a means of exchange in order to equate different products of labor. Money serves as "a universal measure of value." According to Marx, it is not money that makes commodities commensurable, but the fact of their being commensurable in terms of human labor that makes money possible as a measure of value.

Money begets money through the circulation of commodities: this is Marx's general formula for capital. Money is the first form in which capital appears precisely because it is the end product of a circulatory process which begins with the use of money to purchase commodities for sale at higher than the purchase price.

Capital would not be possible without a change of value. If money were used to purchase a commodity sold at the initial price, no profit would be made, no capital made possible. To explain the surplus value that emerges in the process, Marx reminds the reader that the capitalist buys labor power and uses it. The material of production belongs to the capitalist; therefore the product of the productive process also belongs to him. The product has a use-value, but the capitalist does not intend to use the product; his interest is in selling it for a price greater than the sum of the costs of its production, including the cost of labor. The realization of surplus value is possible, finally, only by some sort of exploitation of the laborer; somehow or other the capitalist must manage to make the cost of labor less than the value of labor.

One way of increasing surplus value is by increasing the productiveness of labor without decreasing the work day, but the problem which then arises is the problem of keeping the price of commodities up. One solution takes the form of using large numbers of laborers and dividing

them for special tasks. The capitalist takes advantage of lower prices of commodities by paying labor less and purchasing materials more cheaply. At the same time, through a division of labor, he achieves greater productiveness without a corresponding rise in labor cost. In other words, the capitalist hires an individual and puts him to work in coöperation with others; he pays for the labor power of that individual, but he gains the value that comes from using that power coöperatively.

Marx rejects the idea that machinery is introduced in order to make work easier. He argues that "Like every other increase in the productiveness of labour, machinery is intended to cheapen commodities, and, by shortening that portion of the working day, in which the labourer works for himself, to lengthen the other portion that he gives, without an equivalent, to the capitalist. In short, it is a means for producing surplus value."

Marx concluded that the possibility of the growth of capital depended upon using labor in some way that would free the capitalist from the need to pay for the use of labor power. He decided that capital is "the command over unpaid labour. All surplus value . . . is in substance the materialisation of unpaid labour."

Capitalist production, according to Marx, "reproduces and perpetuates the condition for exploiting the labourer. It incessantly forces him to sell his labour-power in order to live, and enables the capitalist to purchase labour-power in order that he may enrich himself." Accordingly, the division between men which is described in terms of classes is inevitable in a capitalistic society.

Marx explains the self-destruction of the capitalistic society by arguing that from the exploitation of laborers the capitalist, if he has the economic power, passes to the exploitation of other capitalists and, finally, to their expropriation. "One capitalist always kills many." The monopolistic tendencies of capitalists

finally hinder the modes of production, and the mass exploitation of workers reaches such a peak of misery and oppression that an uprising of the proletariat destroys the capitalist state. Thus, "capitalist production begets, with the inexorability of a law of Nature, its own negation." The transformation into the socialized state is much quicker and easier than the transformation of the private property of the workers into capitalist private property, for it is easier for the mass of workers to expropriate the property of a few capitalists than for the capitalists to expropriate the property of the laborers.

Das Kapital has often been criticized as an economic study written in the style of German metaphysics. It is generally regarded, particularly by those who have never read it, as an extremely difficult book, both in content and style. By its

nature it is a complex, scholarly work, but it is also clear and direct in the exposition of Marx's ideas; and it is lightened by numerous hypothetical cases which illustrate in a vivid manner the various points which Marx makes. In its consideration of the work of other scholars it is respectful if not acquiescent. Perhaps the primary fault of this momentous work is not that it is too difficult, but that it is too simple. To argue that capital is made possible by exploitation of labor may be to ignore the ways in which profit can be realized and labor paid to the satisfaction of both the capitalist and the laborer. But impartial criticism of such a thesis is impossible. Whether a capitalist economic system gives cause for revolution is something that is shown by history but only recommended by men.

KATE FENNIGATE

Type of work: Novel

Author: Booth Tarkington (1869-1946)

Type of plot: Domestic realism

Time of plot: Twentieth century

Locale: The Middle West

First published: 1943

Principal characters:

KATE FENNIGATE, a managing woman

AUNT DAISY, her aunt

MARY, Aunt Daisy's daughter

AMES LANNING, Mary's husband

CELIA, their daughter

LAILA CAPPER, Kate's schoolmate

TUKE SPEER, Ames' friend

MR. ROE, owner of Roe Metal Products

Critique:

Twenty years intervene between the publication of *Alice Adams* and *Kate Fennigate*. By comparing the two, one observes the great improvement of the latter over the former. A single protagonist is offered to the reader in each novel; but the technique of *Kate Fennigate* is vastly superior to that of *Alice Adams*. In *Kate Fennigate* the chief characters have more of a third dimension; the background seems more realistic, and, as a whole, the novel is a more unified work.

The Story:

Kate Fennigate was a manager, even as a young child; she influenced her mother, her schoolmates, and, particularly, her father. But because of her good manners Kate was never offensive in her desire to lead. Her father, who had showed great promise as a lawyer when he was young, had permitted both women and liquor to interfere with his career. Mrs. Fennigate had no great interest in life except eating, and Mr. Fennigate had no great interest in her. Kate grew into a pretty, quiet, well-mannered girl with a managing complex. Her only intimate was Laila Capper, a self-centered, unintelligent, but beautiful girl who attended Miss Carroll's day

school with Kate. Kate found it flattering to help Laila with her homework, and to get for her invitations to parties to which Laila would not otherwise have been invited.

At a school dance, just before she graduated, Kate first became aware of her love for Ames Lanning, her cousin Mary's husband. Not long after Kate's graduation, her mother died, and she and her father sold the house and went to Europe for two years. Her father, who had been ill even before they left America, died and was buried in Europe.

When Kate returned home, Aunt Daisy, the tyrant of her family, insisted that Kate stay with her. With the excuse of protecting Kate, she made a household drudge of her. Kate was nurse to Mary, Aunt Daisy's daughter, governess to Mary's child, Celia, and maid-of-all-work about the house. In return, she received only her room and board. Kate realized what Aunt Daisy was doing, but she preferred to stay on. She wanted to help Ames make something of his talents as a lawyer and to get him from under his mother-in-law's thumb.

Ames introduced Kate to Tuke Speer, his friend. But Laila also took an interest in Tuke, who fell deeply in love with Kate's friend. Aunt Daisy taunted

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Kate for losing out to Laila, but since Aunt Daisy did not guess where Kate's true feelings lay, the girl did not mind.

When Mary, a semi-invalid for years, died, Aunt Daisy was inconsolable. Her whole life had been wrapped up in her child, her money, and her house. The first of her interests was gone. Kate convinced Ames that he could now take the position he wanted with Mr. Bortshleff, an established lawyer. The second blow fell on Aunt Daisy not long afterward, when the stock market crashed and she lost everything. Her mind broken, she had a fall from the roof and lay an uncomprehending invalid for years afterwards.

Kate obtained a position at the Roe Metal Products. She and Ames shared the expenses of caring for Aunt Daisy and the house, which no one would buy. Tuke asked Kate to renew her friendship with Laila because Laila would need someone now that her family was moving out of town. Laila became a frequent visitor at the house and soon tried her wiles on Ames. When he asked Laila to marry him, she agreed, but later she changed her mind and eloped with Tuke Speer. Ames, hurt and disillusioned, asked Kate to marry him. She accepted.

Ten years later their life together was running smoothly enough. Officially, Ames was Mr. Roe's chief adviser at the plant. War was threatening, and Roe Metal Products, which had been expanding all during the depression, would soon open its fifth plant. Mr. Roe thought highly of both Ames and Kate, and they planned a party to introduce his twin grandchildren, Marjie and Marvin, to society. Miley Stuart, a new young engineer at the plant, met Celia at the party and the two became good friends. After the party Ames informed Kate that he was tired of her efforts to manage his life. She then and there silently resolved to

offer him no more suggestions.

Laila, who in the passing years had lost none of her beauty, had also lost none of her selfishness. She had hounded poor Tuke for more money and a better position, until the good-looking young redhead he had been was no longer visible in the gaunt, hollow-cheeked, graying man. Laila tormented Tuke by once again trying her charms on Ames. Having built up among their friends the idea that she was a martyr to Tuke's drunken moods, she nagged him into an insulting remark while they were calling on the Lannings. Laila turned to Ames for comfort. He took her into the library, where she threw herself, weeping, into his arms. Ames tried to console her and ended up by kissing her. Two interested observers of that scene were Tuke, who was looking in the window from outside, and Celia, who was passing the library door. Celia also saw Tuke's face while he watched Laila and Ames in each other's arms.

Celia, thoroughly frightened, asked Miley Stuart to keep an eye on Tuke for fear he would do something violent. Planning to divorce Tuke, Laila asked Ames to divorce Kate so that he would be free to marry her. When she revealed her intention to Ames in his office, he was aghast, for he regarded her only as a good friend who needed help. Laila was furious when he refused to do as she wished, and she threatened to ruin him with false gossip.

It was necessary for Kate to become a manager once more, to save Ames from disaster. She proposed to Ames and Mr. Roe that Tuke be offered the opportunity of managing the New York office for the firm. Tuke accepted the position, which provided enough money to allow Laila to live in the manner she desired. It also took her far away from Kate and Ames.

KENILWORTH

Type of work: Novel

Author: Sir Walter Scott (1771-1832)

Type of plot: Historical romance

Time of plot: 1575

Locale: England

First published: 1821

Principal characters:

DUDLEY, Earl of Leicester

RICHARD VARNEY, his master of horse

AMY ROBSART, wife of Dudley

EDMUND TRESSILIAN, a Cornish gentleman, friend of Amy Robsart

WAYLAND SMITH, his servant

THE EARL OF SUSSEX

QUEEN ELIZABETH

SIR WALTER RALEIGH

MICHAEL LAMBOURNE, nephew of Giles Gosling, an innkeeper

DOCTOR DOBOOBIE, alias Alasco, an astrologer and alchemist

DICKIE SLUDGE, alias Flibbertigibbet, a bright child and friend of Wayland Smith

Critique:

Kenilworth is evidence that Scott spoke the truth when he said that the sight of a ruined castle or similar relic of the medieval period made him wish to reconstruct the life and times of what he saw. Scott spends much time and space in setting the stage for the action. However, this scene setting is not without literary merit, for it offers a detailed historical background for his novel. Although the plot itself is very slight, the characters are well portrayed.

The Story:

Michael Lambourne, who in his early youth had been a ne'er-do-well, had just returned from his travels. While drinking and boasting in Giles Gosling's inn, he wagered that he could gain admittance to Cumnor Place, a large manor where an old friend was now steward. It was rumored in the village that Tony Foster was keeping a beautiful young woman prisoner at the manor. Edmund Tressilian, another guest at the inn, went with Michael to Cumnor Place. As Tressilian had suspected, he found the woman there to be his former sweetheart, Amy Robsart, apparently a willing prisoner. At Cumnor Place he also encountered Richard Varney, her supposed seducer, and a sword fight ensued. The duel was broken

up by Michael Lambourne, who had decided to ally himself with his old friend, Tony Foster.

Contrary to Tressilian's idea, Amy was not Varney's paramour but the lawful wife of Varney's master, the Earl of Leicester, Varney being only the go-between and accomplice in Amy's elopement. Leicester, who was a rival of the Earl of Sussex for Queen Elizabeth's favor, feared that the news of his marriage to Amy would displease the queen, and he had convinced Amy that their marriage must be kept secret.

Tressilian returned to Lidcote Hall to obtain Hugh Robsart's permission to bring Varney to justice on a charge of seduction. On his way there he employed as his manservant Wayland Smith, formerly an assistant to Dr. Doboobie, an alchemist and astrologer. Later he visited the Earl of Sussex, through whom he hoped to petition either the queen or the Earl of Leicester in Amy's behalf. While there, Wayland Smith saved Sussex's life after the earl had been poisoned.

When the earl heard Tressilian's story, he presented the petition directly to the queen. Confronted by Elizabeth, Varney swore that Amy was his lawful wife, and Leicester, who was standing by, confirmed the lie. Elizabeth then ordered

Varney to present Amy to her when she visited Kenilworth the following week.

Leicester sent a letter to Amy asking her to appear at Kenilworth as Varney's wife. She refused. In order to have an excuse for disobeying Elizabeth's orders regarding Amy's presence at Kenilworth, Varney had Alasco, the former Dr. Doobooie, mix a potion which would make Amy ill but not kill her. This plan was thwarted, however, by Wayland Smith, who had been sent by Tressilian to help her. She escaped from Cumnor Place and with the assistance of Wayland Smith made her way to Kenilworth to see Leicester.

When she arrived at Kenilworth, the place was bustling in preparation for Elizabeth's arrival that afternoon. Wayland Smith took Amy to Tressilian's quarters, where she wrote Leicester a letter telling him of her escape from Cumnor Place and asking his aid. Wayland Smith lost the letter and through a misunderstanding he was ejected from the castle. Amy, disappointed that Leicester did not come to her, left her apartment and went into the garden. There the queen discovered her. Judging Amy to be insane because of her contradictory statements, she returned Amy to the custody of Varney, her supposed husband.

Leicester decided to confess the true story to the queen. But Varney, afraid for his own fortunes if Leicester fell from favor, convinced the earl that Amy had been unfaithful to him, and that Tres-

silian was her lover. Leicester, acting upon Varney's lies, decided that the death of Amy and her lover would be just punishment. Varney took Amy back to Cumnor Place and plotted her death. Leicester relented and sent Michael Lambourne to tell Varney that Amy must not die, but Varney killed Lambourne in order that he might go through with his murder of Amy. Leicester and Tressilian fought a duel, but before either harmed the other they were interrupted by Dickie Sludge, the child who had stolen Amy's letter. Reading it, Leicester realized that Amy had been faithful to him and that the complications of the affair had been caused by the machinations of Varney.

Leicester immediately went to the queen and told her the whole story. Elizabeth was angry, but she sent Tressilian and Sir Walter Raleigh to bring Amy to Kenilworth. Unfortunately, Tressilian arrived too late to save Amy. She had fallen through a trapdoor so rigged that when she stepped upon it she plunged to her death.

Tressilian and Sir Walter Raleigh seized Varney and carried him off to prison. There Varney committed suicide. Elizabeth permitted grief-stricken Leicester to retire from her court for several years but later recalled him and installed him once more in her favor. Much later in life he remarried. He met his death as a result of poison he intended for someone else.

KIDNAPPED

Type of work: Novel
Author: Robert Louis Stevenson (1850-1894)
Type of plot: Adventure romance
Time of plot: 1751
Locale: Scotland
First published: 1886

Principal characters:

DAVID BALFOUR, who was kidnapped
EBENEZER BALFOUR OF SHAW, his uncle
MR. RANKEILLOR, a lawyer
ALAN BRECK, a Jacobite adventurer

Critique:

For a tale of high adventure, told simply but colorfully, there are few to equal *Kidnapped*. Stevenson was a master story-teller. He wove this tale around the great and the small, the rich and the poor, men of virtue and scoundrels, and each character was truly drawn. A stolen inheritance, a kidnapping, a battle at sea, several murders—these are only a few of the adventures that befell the hero. It is easily understood why *Kidnapped* is a favorite with all who read it.

The Story:

When David Balfour's father died, the only inheritance he left his son was a letter to Ebenezer Balfour of Shaw, who was his brother and David's uncle. Mr. Campbell, the minister of Essendean, delivered the letter to David and told him that if things did not go well between David and his uncle he was to return to Essendean, where his friends would help him. David set off in high spirits. The house of Shaw was a great one in the Lowlands of Scotland, and David was eager to take his rightful place among the gentry. He did not know why his father had been separated from his people.

As he approached the great house, he began to grow apprehensive. Everyone of whom he asked the way had a curse for the name of Shaw and warned him against his uncle. But he had gone too far and was too curious to turn back before he reached the mansion. What he found was not a great house. One

wing was unfinished and many windows were without glass. No friendly smoke came from the chimneys, and the closed door was studded with heavy nails.

David found his Uncle Ebenezer even more forbidding than the house, and he began to suspect that his uncle had cheated his father out of his rightful inheritance. When his uncle tried to kill him, he was sure of Ebenezer's villainy. His uncle promised to take David to Mr. Rankeillor, the family lawyer, to get the true story of David's inheritance, and they set out for Queen's Ferry. Before they reached the lawyer's office, David was tricked by Ebenezer and Captain Hoseason into boarding the *Covenant*, and the ship sailed away with David a prisoner, bound for slavery in the American colonies.

At first he lived in filth and starvation in the bottom of the ship. The only person who befriended him was Mr. Riach, the second officer. Later, however, he found many of the roughest seamen to be kind at times. Mr. Riach was kind when he was drunk, but mean when he was sober; while Mr. Shuan, the first officer, was gentle except when he was drinking. It was while he was drunk that Mr. Shuan beat to death Ransome, the cabin boy, because the boy had displeased him. After Ransome's murder, David became the cabin boy, and for a time life on the *Covenant* was a little better.

One night the *Covenant* ran down a small boat and cut her in two. Only one man was saved, Alan Breck, a High-

lander of Scotland and a Jacobite with a price on his head. Alan demanded that Captain Hoseason set him ashore among his own people, and the captain agreed. When David overheard the captain and Mr. Riach planning to seize Alan, he warned Alan of the plot. Together the two of them held the ship's crew at bay, killing Mr. Shuan and three others and wounding many more, including Captain Hoseason. Afterwards Alan and David were fast friends and remained so during the rest of their adventures. Alan told David of his part in the rebellion against King George and of the way he was hunted by the king's men, particularly by Colin of Glenure, known as the Red Fox. Alan was the king's enemy while David was loyal to the monarch, yet out of mutual respect they swore to help each other in time of trouble.

It was not long before they had to prove their loyalty. The ship broke apart on a reef, and David and Alan, separated at first, soon found themselves together again, deep in the part of the Highlands controlled by Alan's enemies. When Colin of Glenure was murdered, the blame fell on Alan. To be caught meant they would both hang. So began their attempt to escape to the Lowlands and to find Mr. Rankeillor, their only chance for help. They hid by day and traveled by night. Often they went for several days without food and only a flask of rum for drink. They were in danger not only from the king's soldiers, but also from Alan's own people. There was always the danger that a trusted friend would betray them for the reward offered. But David was to learn what loyalty meant. Many of Alan's clan endangered themselves to help the hunted pair.

When David was too weak to go on and wanted to give up, Alan offered to carry him. They finally reached Queen's Ferry and Mr. Rankeillor. At first Mr. Rankeillor was skeptical when he heard David's story, but it began to check so well with what he had heard from others that he was convinced of the boy's honesty; and he told David the whole story of his father and his Uncle Ebenezer. They had both loved the same woman, and David's father had won her. Because he was a kind man and because Ebenezer had taken to his bed over the loss of the woman, David's father had given up his inheritance as the oldest son in favor of Ebenezer. The story explained to David why his uncle had tried to get rid of him. Ebenezer knew that his dealings with David's father would not stand up in the courts, and he was afraid that David had come for his inheritance.

With the help of Alan and Mr. Rankeillor, David was able to frighten his uncle so much that Ebenezer offered him two-thirds of the yearly income from the land. Because David did not want to submit his family to public scandal in the courts, and because he could better help Alan if the story of their escape were kept quiet, he agreed to the settlement. In this way he was able to help Alan reach safety and pay his debt to his friend.

So ended the adventures of David Balfour of Shaw. He had been kidnapped and sent to sea; he had known danger and untold hardships; he had traveled the length of his native island; but now he had come home to take his rightful place among his people.

KIM

Type of work: Novel
Author: Rudyard Kipling (1865-1936)
Type of plot: Adventure romance
Time of plot: Late nineteenth century
Locale: British India
First published: 1901

Principal characters:

KIMBALL O'HARA (KIM), a street boy
A TIBETAN LAMA, Kim's teacher
MAHBUB ALI, a horse trader
COLONEL CREIGHTON, director of the British Secret Service
HURREE CHUNDER MOOKERJEE, a babu

Critique:

Kim gives a vivid picture of the complexities of India under British rule. It shows the life of the bazaar mystics, of the natives, of the British military. The dialogue, as well as much of the indirect discourse, makes use of Indian phrases, translated by the author, to give the flavor of native speech. There is a great deal of action and movement, for Kipling's vast canvas is painted in full detail. There are touches of irony as well as a display of native shrewdness and cunning.

The Story:

Kim grew up on the streets of Lahore. His Irish mother had died when he was born. His father, a former color-sergeant of an Irish regiment called the Mavericks, died eventually of drugs and drink, and left his son in the care of a half-caste woman. So young Kimball O'Hara became Kim, and under the hot Indian sun his skin grew so dark that one could not tell he was a white boy.

One day a Tibetan lama, in search of the holy River of the Arrow that would wash away all sin, came to Lahore. Struck by the possibility of exciting adventure, Kim attached himself to the lama as his pupil. His adventures began almost at once. That night, at the edge of Lahore, Mahbub Ali, a horse trader, gave Kim a cryptic message to deliver

to a British officer in Umballa. Kim did not know that Mahbub was a member of the British Secret Service. He delivered the message as directed, and then lay in the grass and watched and listened until he learned that his message meant that eight thousand men would go to war.

Out on the big road the lama and Kim encountered many people of all sorts. Conversation was easy. One group in particular interested Kim, an old lady traveling in a family bullock cart attended by a retinue of eight men. Kim and the lama attached themselves to her party. Toward evening, they saw a group of soldiers making camp. It was the Maverick regiment. Kim, whose horoscope said that his life would be changed at the sign of a red bull in a field of green, was fascinated by the regimental flag, which was just that, a red bull against a background of bright green.

Caught by a chaplain, the Reverend Arthur Bennett, Kim accidentally jerked loose the amulet which he carried around his neck. Mr. Bennett opened the amulet and discovered three papers folded inside, including Kim's baptismal certificate and a note from his father asking that the boy be taken care of. Father Victor arrived in time to see the papers. When Kim had told his story, he was informed that he would be sent away

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to school. Kim parted sadly from the lama, sure, however, that he would soon escape. The lama asked that Father Victor's name and address, and the costs of schooling Kim, be written down and given to him. Then he disappeared. Kim, pretending to prophesy, told the priests what he had heard at Umballa. They and the soldiers laughed at him. But the next day his prophecy came true, and eight thousand soldiers were sent to put down an uprising in the north. Kim remained in camp.

One day a letter arrived from the lama. He enclosed enough money for Kim's first year at school and promised to provide the same amount yearly. He requested that the boy be sent to St. Xavier's for his education. Meanwhile the drummer who was keeping an eye on Kim had been cruel to his charge. When Mahbub Ali came upon the two boys, he gave the drummer a beating, and began talking to Kim. While they were thus engaged, Colonel Creighton came up and learned from Mahbub Ali, in an indirect way, that Kim would be, when educated, a valuable member of the secret service.

At last Kim was on his way to St. Xavier's. Near the school he spied the lama, who had been waiting a day and a half to see him. They agreed to see each other often. Kim was an apt pupil, but he disliked being shut up in classrooms and dormitories. When vacation time came, he went to Umballa and persuaded Mahbub Ali to let him return to the road until school reopened.

Traveling with Mahbub Ali, he played the part of a horse boy and saved the trader's life when he overheard two men plotting to kill the horse dealer. At Simla, Kim stayed with Mr. Lurgan, who taught him a great many subtle tricks and games and the art of make-up and disguise. For, as Mahbub Ali had said, he was now learning the great game, as the work of the secret service was called. At the end of the summer Kim returned to St. Xavier's. He studied

there for a total of three years.

In conference with Mr. Lurgan and Colonel Creighton, Mahbub Ali advised that Kim be permitted once more to go out on the road with his lama. Kim's skin was stained dark and again he resumed the dress of a street boy. Given the password by Hurree Chunder Mookerjee, a babu who was another member of the secret service, Kim set out with his lama after begging a train ticket to Delhi.

Still seeking his river, the lama moved up and down India with Kim as his disciple. The two of them once more encountered the old woman they had met on the road three years before. A little later Kim was surprised to see the babu, who told him that two of the five kings of the north had been bribed and that the Russians had sent spies down into India through the passes that the kings had agreed to guard. Two men, a Russian and a Frenchman, were to be apprehended, and the babu asked Kim's aid. To the lama Kim suggested a journey into the foothills of the Himalayas, and so he was able to follow the babu on his mission.

During a storm the babu came upon the two foreigners. Discovering that one of their baskets contained valuable letters, including a message from one of the traitorous kings, he offered to be their guide, and in two days he had led them to the spot where Kim and the lama were camped. When the foreigners tore almost in two a holy drawing made by the lama, the babu created a disturbance in which the coolies, according to plan, carried off the men's luggage. The lama conducted Kim to the village of Shamlegh. There Kim examined all of the baggage which the coolies had carried off. Everything except letters and notebooks he threw over an unscalable cliff. The documents he hid on his person.

In a few days Kim and the lama set out again. At last they came to the house of the old woman who had befriended them twice before. When she

saw Kim's emaciated condition, she put him to bed, where he slept many days. Before he went to sleep, he asked that a strongbox be brought to him. In it he deposited his papers; then he locked the box and hid it under his bed. When he woke up, he heard that the babu had arrived, and to him Kim delivered

the papers. The babu told him that Mahbub Ali was also in the vicinity. They assured Kim that he had played his part well in the great game. The old lama knew nothing of these matters. He was happy because Kim had brought him to his river at last, a brook on the old lady's estate.

A KING AND NO KING

Type of work: Drama

Authors: Francis Beaumont (1585?-1616) and John Fletcher (1579-1625)

Type of plot: Tragi-comedy

Time of plot: Indefinite

Locale: Armenia and Iberia

First presented: 1611

Principal characters:

ARBACES, King of Iberia

TIGRANES, King of Armenia

GOBRIAS, Lord-Protector of Iberia and Arbaces' father

BACURIUS, an Iberian nobleman

MARDONIUS, an honest old captain in Arbaces' army

BESSUS, a cowardly braggart

LYGONES, an Armenian courtier, Spaconia's father

ARANE, Queen-Mother of Iberia

PANTHEA, her daughter

SPACONIA, an Armenian lady, Tigranes' sweetheart

Critique:

A good example of baroque sensibility, *A King and No King* depends for its success on an extremely skillful manipulation of emotional effects rather than on the moral or logical implications of the narrative. For this reason the play employs an impressive array of technical devices for the creation and maintenance of emotional intensity. Chief among these are contrasts and parallels of character, sudden emotional reversals within scenes, the speeding up or retarding of action with little reference to narrative logic, and the use of surprise information which resolves serious difficulties in the plot. So cleverly were these devices used that *A King and No King* was one of the most popular plays of its time, possibly ranked, after *Philaster*, as Beaumont and Fletcher's most successful tragi-comedy. It has been unfavorably criticized because of its neglect of the moral issues raised and particularly because the tragic dilemma is avoided by means of a trick. But Beaumont and Fletcher were not much concerned with the solution of moral problems; rather, they were interested in providing entertainment for a sophisticated audience.

The Story:

Arbaces, the valiant young king of

Iberia, had just ended a long war against Armenia by defeating in single combat Tigranes, the king of that country. But Arbaces, though a hero in war, was also an intensely passionate man; honest and outspoken Mardonius commented that he was capable of the wildest extremities of emotion and that he could move through the entire emotional range with the greatest speed. Inflamed by his victory, Arbaces illustrated the qualities Mardonius ascribed to him. In a series of blustering speeches he showed himself to be inordinately proud. When Mardonius took him to task for boasting, he became, after a few gusts of ranting, temporarily contrite and amiable, and he resolved to give his beautiful, virtuous sister Panthea, whom he had not seen since her childhood, in marriage to the defeated but valorous Tigranes. But Tigranes protested because he had already plighted his troth to Spaconia, a lady of his own land.

Messages arrived from Gobrias, in whose care the government of Iberia had been left, telling that a slave sent by Arane to poison Arbaces had been taken and executed. Instead of flying into a rage, Arbaces, in a burst of magnanimity and pity, forgave the queen-mother's unnatural act. Thus he swung from the objectionable boastfulness of moments be-

fore to the opposite emotional pole.

Meanwhile, Tigranes, who was to accompany Arbaces home as a prisoner, arranged with Bessus, a fatuous and cowardly captain in the Iberian army, for him to convey Spaconia to Iberia and secure for her a place as one of Panthea's ladies in waiting. There, according to Tigrane's plan, it was to be Spaconia's task to set the princess' heart against a match with him.

In Iberia, where Arane had been put under guard for her attempt on Arbaces' life, Panthea was deeply torn between her love for her mother on the one hand and her loyalty and devotion to the king, her brother, on the other. Although the reason for Arane's crime was unexplained, her conversation with Gobrias revealed that there were secrets between them having an important bearing on her relationship with Arbaces. Bessus, accompanied by Spaconia, arrived with messages from the king, including a pardon for Arane. Importuned by the courtiers, the braggart gave an amusing account of the duel between Arbaces and Tigranes, contriving to make himself the central figure. Panthea, interrupting Bessus' tale frequently, revealed agonized concern for her brother's safety. Even though she had not yet seen him, she nevertheless felt a powerful attraction to him. Spaconia then revealed to Panthea her reason for coming to Iberia, and the virtuous princess vowed to reject the proposed match with Tigranes.

After a triumphal passage through the city, Arbaces and his company arrived at the court. When Panthea presented herself to her brother, Arbaces, overwhelmed by her beauty, realized that at first sight he had fallen hopelessly in love with her. Frantically he tried to convince himself that she was not really his sister but a lady of the court; however, he was unable to escape the guilty feeling that he had become the victim of an incestuous love.

At last, succumbing to his passion, he kissed her; then, overcome with guilt and shame, he violently ordered the weeping

Panthea imprisoned. But as time passed, his love for Panthea increased, and at last he begged Mardonius to act as his bawd. When Mardonius indignantly rejected Arbace's plea, the king turned to Bessus, whom he found more willing to undertake such a task. Revolted by Bessus' ready acquiescence, and probably also by the image of himself that he saw in the minion, Arbaces swore to keep his sin within his own breast in spite of the torture his desire inflicted upon him.

Bessus, meanwhile, discovered that the reputation for bravery he had created for himself had serious drawbacks. Now that he was worthy of challenge, he was being called to account by all of the gentlemen he had insulted before leaving for the wars. He was just dismissing the second of his two hundred and thirteenth challenger when Bacurius appeared, demanding satisfaction for a past wrong. Bessus, attempting to put him off, pleaded a lame leg; but Bacurius, recognizing the braggart's poltroonery, browbeat him unmercifully and took away his sword. Bessus, after enlisting the aid of two professional swordsmen who were in reality as absurd and as cowardly as he, allowed himself to be convinced by a very peculiar exercise in logic that he was, after all, a valiant man. He was on the way to deliver this news to Bacurius when he encountered Lygones, who had journeyed from Armenia in search of his daughter Spaconia. Believing him to be Spaconia's seducer, Lygones gave Bessus a drubbing before the braggart could explain. Parting from Lygones, bruised Bessus located Bacurius, who, over Bessus' loud protests that he was no coward, mocked his logic and cudgelled his two hired companions. During this time Lygones had located Spaconia and Tigranes in prison; and he learned joyfully that his daughter, whom he had thought guilty of a disgraceful alliance with Bessus, was actually to be married to Tigranes and thus was to become the queen of Armenia.

Indirectly urged on by Gobrias and nearly mad with desire, Arbaces visited

Panthea in her prison and at once begged her to yield and not to yield herself to his lust. Although she rejected his proposal, she confessed that she too had felt unsisterly desire for him. After they parted, Arbaces attempted to govern himself but finally concluded wildly that he could bear the situation no longer. He resolved to murder Mardonius, ravish Panthea, and then kill himself. At that moment, however, Gobrias and Arane revealed their secret: Arbaces was really the son of Gobrias. As an infant he had been adopted for political reasons by the barren Arane, who later conceived and bore Pan-

thea. He was thus "no king." But Gobrias, who had protected his son against Arane's attempts to dispose of him so that Panthea could rule and who had subtly encouraged Arbaces' love for Panthea, found his complicated plan a success. Arbaces, now totally without pride of majesty, was overjoyed to learn that he was actually an impostor. His and Panthea's passion now became legitimate, and by marrying her he would once more assume the crown. Thus a happy ending was brought about, and to fill the moment completely Tigranes and Spaconia were released from prison and reunited.

KING JOHN

Type of work: Drama

Author: John Bale (1495-1563)

Type of plot: Historical allegory

Time of plot: Early thirteenth century

Locale: England

First presented: c. 1548

Principal characters:

ENGLAND, a widow

KING JOHN,

NOBILITY,

CLERGY,

CIVIL ORDER, and

COMMUNALITY, betrayers of King John

SEDITION, the Vice

DISSIMULATION

PRIVATE WEALTH

USURPED POWER

THE POPE (INNOCENT III)

TREASON

VERITY

IMPERIAL MAJESTY

STEPHEN LANGTON, churchman and statesman

CARDINAL PANDULPHUS

Critique:

John Bale, Bishop of Ossory, one of the most outspoken champions of the English Reformation, claimed to have written some forty plays in his lifetime. Of these, five are extant, and of these five *King John* is the most important. Although far too long and tedious for dramatic effectiveness, being in structure two plays or one play in two parts, it is interesting as a scathing and uncompromising attack on the Church of Rome and as a version of history different from that usually accepted. Challenging those historians—Polydore Virgil in particular—who made King John a knave, Bale depicts the king as a virtuous protector of the realm who was betrayed by the covetousness and viciousness of the Church. Bale's history may be altered and revised to suit his cause, but the fact that he used it at all is of concern to us, for *King John* announces the beginning of the great tradition of the English history play. It is, actually, a piece that shows the transition from the old to the new—an allegorical play using the techniques of the medieval

morality (Sedition, for instance, is an example of the morality "vice"), but using them to dramatize historical events.

The Story:

England complained to King John that she had been stripped of her rights and her wealth by the rapacious clergy who had driven her husband, God, from the realm. King John promised to right her wrongs but was mocked by Sedition, the comic vice, and the foremost agent of the Church.

Sedition, demonstrating the way in which he and the Church subverted the government of kings, introduced Dissimulation, his right-hand man. Dissimulation worked with Private Wealth and Usurped Power. Private Wealth was the darling of the religious orders; he gave strength to Usurped Power, who sustained the arrogance of Popes.

King John defied Sedition and his cohorts. He called Nobility, Clergy, and Civil Order to him and prevailed on them for their support. Nobility and Civil

Order gave theirs willingly, but Clergy was reluctant. King John had been too harsh on him. When the king reminded him of the temporal rights of rulers as outlined in the Gospel, Clergy, still reluctant, consented.

The allegiance of the three was short-lived, however, for Sedition and his minions had little trouble convincing them that the actual power of Rome was stronger than any abstract claim based on the Gospel. Besides, the Church had the sole right of interpreting the Gospel. Nobility, Clergy, and Civil Order were forsworn.

King John, now bereft of his three strongest allies, placed all his hopes on Communalism, his one sure support. Communalism, the true son of England, was brought to King John by his mother, and the king was dismayed to learn that he was both impoverished and blind. He was impoverished, his mother explained, because the Church had stolen all his goods; his blindness symbolized his spiritual ignorance, an ignorance in which he was kept by the conspiracy of Clergy who was supposed to open his eyes. Still, for all his failings, Communalism was faithful to the king who had always seen to his welfare. He willingly reasserted his faith.

In the end, however, he was no more staunch than his more exalted brothers. Clergy had too strong a hold on him, and he too became a victim of Sedition's plottings.

King John now stood alone in his attempt to save the widow England. Assured now of his vulnerability, the Pope sent his agents to bring the king to his knees. King John's old enemy, Stephen Langton, the Archbishop of Canterbury, returned. The interdict was proclaimed with bell, book, and candle, and the vindictive Cardinal Pandulphus arrived to enforce it.

Still King John stood firm, defying the Pope to do his worst. Claiming that he would not betray England, he turned to history and the scriptures to defend his

rights; he pointed out the ways in which the Church perverted the true faith and he cited the corruptions of the holy orders. Sedition mocked him and promised that his defiance would end.

End it did, for the Pope gathered a strong alliance and threatened to invade England. Rather than see his country devastated and his people killed, King John submitted. He surrendered his crown to the Pope and received it back as a fief of the Holy See. When England protested, she was reviled by Sedition and his aides.

King John ruled for a number of years as the vassal of the Pope. If he tried to assert his power, Sedition and his agents were on hand to thwart it. Treason ran through the land with impunity, and when the king tried to punish him he pleaded benefit of clergy and was released. Nevertheless, King John was determined to hang him.

Cardinal Pandulphus and Sedition conceived a plan to curb King John's power. Cardinal Pandulphus would not release England from the interdict until King John had handed over to the Papacy a third of his lands as a dowry for the bride of Richard, his late brother. Although King John protested, Cardinal Pandulphus insisted on these harsh terms. Providentially, the king was released when it was announced that Julyane, the lady in question, was dead.

The forces of the Church were now determined to get rid of King John completely. Dissimulation, in the guise of Simon of Swinsett, a monk, concocted a poison cup from the exudations of a toad. When he offered John the draught, the king forced the monk to drink first and then drained the cup. Both died in agony.

Upon the death of King John, Verity appeared and proclaimed that all the evils that had been attributed to King John were false, the lies of slanderous monks. He listed all of the good things the king had done for the benefit of the

common people and asserted that for three hundred years that good had been undone by the corrupt Church. But now, he announced, Imperial Majesty (symbolizing Henry VIII) had arrived to crush the Church and save the widow England.

Imperial Majesty confronted Nobility, Clergy, and Civil Order. Verity pointed out to them the error of their ways, and, contrite, they swore their eternal allegiance to Imperial Majesty. England was safe from the evils of Rome.

KING JOHN

Type of work: Drama

Author: William Shakespeare (1564-1616)

Type of plot: Historical chronicle

Time of plot: Early thirteenth century

Locale: England and France

First presented: c. 1594

Principal characters:

JOHN, King of England

PRINCE HENRY, his son

ARTHUR OF BRETAGNE, the king's nephew

WILLIAM MARESHALL, Earl of Pembroke

GEFFREY FITZ-PETER, Earl of Essex

WILLIAM LONGSWORD, Earl of Salisbury

HUBERT DE BURGH, Chamberlain to the king

ROBERT FAULCONBRIDGE, an English baron

PHILIP FAULCONBRIDGE, his half-brother, and natural son of King Richard I

CARDINAL PANDULPH, papal legate

LOUIS, Dauphin of France

ELINOR, King John's mother

CONSTANCE, Arthur's mother

BLANCH OF CASTILE, King John's niece

Critique:

The Life and Death of King John, based on a play of which the authorship is unknown, has as its strongest feature the depiction of character. In a number of long, unbroken scenes, this aspect of the play is achieved by the stream-of-consciousness presentation. Mother-love plays a major part in this superficial plot of political vacillation. *King John*, one of the earliest histories by Shakespeare, is one of his weaker dramas.

The Story:

King John sat on the throne of England without right, for the succession should have passed to Arthur of Bretagne, the fourteen-year-old son of King John's older brother. John and Elinor, his mother, prepared to defend England against the forces of Austria and France, after Constance of Bretagne had enlisted the aid of those countries to gain the throne for her son Arthur.

As John and Elinor made ready for battle, Philip Faulconbridge, the natural son of Richard the Lion-Hearted by Lady Faulconbridge, was recruited by Elinor to serve John's cause in the war. The Bastard, weary of his half-brother's slights

regarding his illegitimacy, willingly accepted the offer and was knighted by King John.

The French, Austrian, and British armies met at Angiers in France, but the battle was fought with words, not swords. To John's statement that England was ready for war or peace, King Philip of France answered that for the sake of right-doing France would fight for Arthur's place on the throne. When Elinor accused Constance of self-aggrandizement in seeking the throne for her son, Constance accused her mother-in-law of adultery. The Bastard and the Archduke of Austria resorted to a verbal volley.

Louis, the Dauphin of France, halted the prattle by stating Arthur's specific claims, which John refused to grant. The citizens of Angiers announced that they were barring the gates of the city to all until they had proof as to the actual kingship. The leaders prepared for a battle.

After excursions by the three armies, heralds of the various forces appeared to announce their victories to the citizens of Angiers, but the burghers persisted in their demands for more definite proof. At last the Bastard suggested that they batter

the walls down and then continue to fight until one side or the other was conquered. Arrangements for the battle brought on more talk, for the citizens suggested a peace settlement among the forces and promised entrance to the city if Blanch of Castile were affianced to the Dauphin of France.

John gladly offered certain provinces as Blanch's dowry, and it was agreed the vows should be solemnized. The Bastard analyzed John's obvious motives: it was better to part with some parcels of land and keep the throne than to lose his kingdom in battle.

Constance, displaying the persistence and tenacity of a mother who wished to see justice done her child, doubted that the proposed alliance would succeed; she wished to have the issue settled in battle. Her hopes rose when Cardinal Pandulph appeared to announce John's excommunication because of his abuse of the Archbishop of Canterbury. John, unperturbed by the decree of excommunication, denounced the pope. The alliance between France and England, the outgrowth of Louis' and Blanch's marriage, could not stand, according to Pandulph, if France hoped also to avoid excommunication. King Philip wisely decided that it would be better to have England as an enemy than to be at odds with Rome.

His change of mind made war necessary. The battle ended with the English victorious. The Bastard beheaded the Archduke of Austria. Arthur was taken prisoner. When Hubert de Burgh pledged his unswerving support to the king, John told him of his hatred for Arthur; he asked that the boy be murdered.

Grieved by her separation from Arthur, Constance lamented that she would never see her son again. Even in heaven, she said, she would be denied this blessing because Arthur's treatment at the hands of the English would change him from the gracious creature he had been.

Pandulph, unwilling to let John have easy victory, persuaded Louis to march

against the English forces. The cardinal explained that with Arthur's death—and news of French aggression would undoubtedly mean his death—Louis, as Blanch's husband, could claim Arthur's lands.

In England, Hubert de Burgh had been ordered to burn out Arthur's eyes with hot irons. Although Hubert professed loyalty to John, he had become attached to Arthur while the boy was in his charge. Touched by Arthur's pleas, he refused to carry out King John's orders. After hiding Arthur in another part of the castle, he went to tell John of his decision. On his arrival at the palace, however, he found Pembroke and Salisbury, in conference with the king, pleading for Arthur's life. The people, they reported, were enraged because of John's dastardly action; they threatened to withdraw their fealty to the cruel king. John's sorrow was increased by the information that a large French army had landed in England and that Elinor was dead.

The Bastard, who had been collecting tribute from monks, appeared with Peter of Pomfret, a prophet. When Peter prophesied that John would lose his crown at noon on Ascension Day, John had Peter jailed and ordered his execution if the prophecy were not fulfilled.

Told of Hubert de Burgh's refusal to torture Arthur, the king, overjoyed, sent his chamberlain in pursuit of Pembroke and Salisbury to tell them the good news. But Arthur, fearful for his welfare, had attempted escape from the castle. In jumping from the wall, he fell on the stones and was killed. When Hubert overtook the lords and blurted his tidings, he was confronted by information and proof that Arthur was dead. Pembroke and Salisbury sent word to John that they could be found with the French.

Harried at every turn—deserted by his nobles, disowned by his subjects, attacked by his former ally—John, on Ascension Day, surrendered his crown to Cardinal Pandulph, thus fulfilling Peter's proph-

ecy. He received it back only after he had acknowledged his vassalage to the pope. In return, Pandulph was to order the French to withdraw their forces. Opposed to such arbitration, however, the Bastard secured John's permission to engage the French. King Louis rejected Pandulph's suit for peace. His claim was that officious Rome, having sent neither arms, men, nor money for France's cause in opposing John's hereticism and deviltry, should remain neutral.

Under the direction of the Bastard, the English made a strong stand against the French. The defaulting barons, advised by Melun, a dying French lord, that the Dauphin planned their execution if France won the victory, returned to the

king and received his pardon for their disloyalty. But John's graciousness to his barons and his new alliance with Rome brought him only momentary happiness. He was poisoned at Swinstead Abbey and died after intense suffering.

After his death Cardinal Pandulph was able to arrange a truce between the English and French. Prince Henry was named King of England. King Louis returned home to France. The Bastard, brave, dashing, vainglorious, swore his allegiance to the new king. His and England's pride was expressed in his words that England had never been and would never be at a conqueror's feet, except when such a position might lead to future victories.

KING LEAR

Type of work: Drama

Author: William Shakespeare (1564-1616)

Type of plot: Romantic tragedy

Time of plot: First century B.C.

Locale: Britain

First presented: c. 1605

Principal characters:

LEAR, King of Britain

KING OF FRANCE

DUKE OF CORNWALL

DUKE OF ALBANY

EARL OF KENT

EARL OF GLOUCESTER

EDGAR, Gloucester's son

EDMUND, natural son of Gloucester

GENERIL,

REGAN, and

CORDELIA, Lear's daughters

Critique:

Despite the 300-year-old debate regarding the lack of unity in the plot of *King Lear*, it is one of the most readable and gripping of Shakespearean dramas. The theme of filial ingratitude is so keenly present in the depiction of two different families, although circumstances do eventually bring the families together to coordinate the plot for unity, that *King Lear* is not only an absorbing drama but a disturbing one as well. The beauty of diction and the overwhelming pathos of the treatment given to innocence and goodness add to the tragic sadness of this poignantly emotional play. Like the great tragic dramas, the story of Lear and his folly purges the emotions by terror and pity.

The Story:

King Lear, in foolish fondness for his children, decided to divide his kingdom among his three daughters. Grown senile, he scoffed at the foresight of his advisers and declared that each girl's statement of her love for him would determine the portion of the kingdom she would receive as her dowry.

Goneril, the oldest and the Duchess of Albany, spoke first. She said that she loved her father more than eyesight, space, liberty, or life itself. Regan, Duchess of Cornwall, announced that the sentiment

of her love had been expressed by Goneril, but that Goneril had stopped short of the statement of Regan's real love. Cordelia, who had secretly confided that her love was more ponderous than her tongue, told her father that because her love was in her heart, not in her mouth, she was willing to sacrifice eloquence for truth. Lear angrily told her that truth alone could be her dowry and ordered that her part of the kingdom be divided between Goneril and Regan. Lear's disappointment in Cordelia's statement grew into a rage against Kent, who tried to reason Cordelia's case with his foolish king. Because of Kent's blunt speech he was given ten days to leave the country. Loving his sovereign, he risked death by disguising himself and remaining in Britain to care for Lear in his infirmity.

When Burgundy and France came as suitors to ask Cordelia's hand in marriage, Burgundy, learning of her dowerless fate, rejected her. France, honoring Cordelia for her virtues, took her as his wife, but Lear dismissed Cordelia and France without his benediction. Goneril and Regan, wary of their father's vacillation in his weakened mental state, set about to establish their kingdoms against change.

Lear was not long in learning what Goneril's and Regan's statements of their

love for him had really meant. Their caustic comments about the old man's feebleness, both mental and physical, furnished Lear's Fool with many points for his philosophical recriminations against the king. Realizing that his charity to his daughters had made him homeless, Lear cried in anguish against his fate. His prayers went unanswered, and the abuse he received from his daughters hastened his derangement.

The Earl of Gloucester, like Lear, was fond of his two sons. Edmund, a bastard, afraid that his illegitimacy would deprive him of his share of Gloucester's estate, forged a letter over Edgar's signature, stating that the sons should not have to wait for their fortunes until they were too old to enjoy them. Gloucester, refusing to believe that Edgar desired his father's death, was told by Edmund to wait in hiding and hear Edgar make assertions which could easily be misinterpreted against him. Edmund, furthering his scheme, told Edgar that villainy was afoot and that Edgar should not go unarmed at any time.

To complete his evil design, he later advised Edgar to flee for his own safety. After cutting his arm, he then told his father that he had been wounded while he and Edgar fought over Gloucester's honor. Gloucester, swearing that Edgar would not escape justice, had his son's description circulated so that he might be apprehended.

Edmund, meanwhile, allied himself with Cornwall and Albany to defend Britain against the French army mobilized by Cordelia and her husband to avenge Lear's cruel treatment. He won Regan and Goneril completely by his personal attentions to them and set the sisters against each other by arousing their jealousy.

Lear, wandering as an outcast on the stormy heath, was aided by Kent, disguised as a peasant. Seeking protection from the storm, they found a hut where Edgar, pretending to be a madman, had already taken refuge. Gloucester, searching for the king, found them there and

urged them to hurry to Dover, where Cordelia and her husband would protect Lear from the wrath of his unnatural daughters.

For attempting to give succor and condolence to the outcast Lear, Gloucester was blinded when Cornwall, acting on information furnished by Edmund, gouged out his eyes. While he was at his grisly work, a servant, rebelling against the cruel deed, wounded Cornwall. Regan killed the servant. Cornwall died later as the result of his wound. Edgar, still playing the part of a madman, found his father wandering the fields with an old retainer. Without revealing his identity, Edgar promised to guide his father to Dover, where Gloucester planned to die by throwing himself from the high cliffs.

Goneril was bitterly jealous because widowed Regan could receive the full attention of Edmund, who had been made Earl of Gloucester. She declared that she would rather lose the battle to France than to lose Edmund to Regan. Goneril's hatred became more venomous when Albany, whom she detested because of his kindness toward Lear and his pity for Gloucester, announced that he would try to right the wrongs done by Goneril, Regan, and Edmund.

Cordelia, informed by messenger of her father's fate, was in the French camp near Dover. When the mad old king was brought to her by faithful Kent, she cared for her father tenderly and put him in the care of a doctor skilled in curing many kinds of ills. Regaining his reason, Lear recognized Cordelia, but the joy of their reunion was clouded by his repentance for his misunderstanding and mistreatment of his only loyal daughter.

Edgar, protecting Gloucester, was assisted by Oswald, Goneril's steward, on his way to deliver a note to Edmund. After Edgar had killed Oswald in the fight which followed, Edgar delivered the letter to Albany. In it Goneril declared her love for Edmund and asked that he kill her

husband. Gloucester died, feeble and broken-hearted after Edgar had revealed himself to his father.

Edmund, commanding the British forces, took Lear and Cordelia prisoners. As they were taken off to prison, he sent written instructions for their treatment.

Albany was aware of Edmund's ambition for personal glory and arrested him on a charge of high treason. Regan, interceding for her lover, was rebuffed by Goneril. Regan, suddenly taken ill, was carried to Albany's tent. When Edmund, as was his right, demanded a trial by combat, Albany agreed. Edgar, still in disguise, appeared and in the fight mortally wounded his false brother. Learning from Albany that he knew of her plot against his life, Goneril was desperate. She went to their tent, poisoned Regan, and killed herself.

Edmund, dying, revealed that he and Goneril had ordered Cordelia to be hanged and her death to be announced as suicide because of her despondency over her father's plight. Edmund, fiendish and diabolical always, was also vain. While he lay dying he looked upon the bodies of Goneril and Regan and expressed pleasure that two women were dead because of their jealous love for him.

Albany dispatched Edgar to prevent Cordelia's death, but he arrived too late. Lear refused all assistance when he appeared carrying her dead body in his arms. After asking forgiveness of heartbroken Kent, whom he recognized at last, Lear, a broken, confused old man, died in anguish.

Edgar and Albany alone were left to rebuild a country ravaged by bloodshed and war.

THE KING OF THE GOLDEN RIVER

Type of work: Fairy tale

Author: John Ruskin (1819-1900)

Type of plot: Heroic adventure

Time of plot: The legendary past

Locale: Stiria

First published: 1851

Principal characters:

SCHWARTZ, and

HANS, evil brothers

GLUCK, their good brother

THE SOUTH-WEST WIND

THE KING OF THE GOLDEN RIVER

Critique:

First written for the enjoyment of a little girl and not intended for publication, *The King of the Golden River, Or, The Black Brothers, a Legend of Stiria* has become one of the most popular of Ruskin's works. The plot is not new: the good youngest brother triumphs after the evil older brothers fail and are punished. But just as the stories of Cinderella and Aladdin are always new, so is this story of ancient Stiria and Treasure Valley.

The Story:

In the ancient country of Stiria, there lay a beautiful and fertile valley called Treasure Valley. Surrounded on all sides by high mountainous peaks, the region never knew famine. No matter what droughts or floods attacked the land beyond the mountains, Treasure Valley produced bountiful crops of apples, hay, grapes, and honey. Above the valley beautiful cataracts fell in torrents. One of these shone like gold in the sunlight and thus was named the Golden River.

Treasure Valley was owned by three brothers, Schwartz, Hans, and Gluck. Schwartz and Hans, the older brothers, were stingy and mean. They farmed the valley and killed everything that did not bring them money. They paid their servants nothing, beating them until the servants could stand no more and then turning them out without wages. They kept their crops until they were worth double their usual value in order to sell

them for high profits. Gold was stacked up on the floors, yet they gave never a penny to charity. Often people starved at their doorstep without receiving even a morsel of food. Neighbors nicknamed them the Black Brothers.

The youngest brother, Gluck, was a good and honest lad of twelve. Although his heart was filled with pity for the poor, he was helpless against his brothers. He did all their scrubbing and cooking, getting nothing for his pains but an educational cuffing or kicking. One year, when all the country was flooded and only the brothers had a harvest, Schwartz and Hans left Gluck alone one day to turn the roast. A terrible storm was raging. Suddenly Gluck was startled to hear a knock at the door. Investigating, he saw the most peculiar little man imaginable, a creature only about four feet six inches tall, dressed in queer, old-fashioned clothing, who begged to come in out of the rain. Gluck, knowing what his brothers would do if they returned and found a stranger using their fire for warmth, was afraid to open the door. But his heart was so good and tender that he could not long refuse the stranger. The little man dripped so much water that he almost put out the fire. When he asked for food, Gluck feared to give him any. However, his brothers had promised him one slice of the mutton, and he prepared to give the stranger that piece. Before he could finish cutting it, the brothers came

home. Furious, they attempted to throw the stranger out, but when Schwartz struck at him, the stick was thrown from his hand. Each of the evil brothers attempted to strike the old man, only to be thrown back upon the floor. Wrapping his long cloak about him, the old man told them that he would come back at midnight, and then never call again.

That night the evil brothers awoke to hear a terrible storm. The roof was gone from their room, and in the darkness, bobbing around like a cork, was the old man. He told them that they would find his calling card on the kitchen table. At dawn they went downstairs to find that the whole valley was in ruin; everything had been flooded and swept away. Their cattle, crops, and gold were all gone. On the table they found a card. Their caller had been the South-West Wind.

He was true to his word. Neither he nor the other winds blew again to bring rain to the valley. The land became a desert, the brothers penniless, and at last they left the valley and went to the city to become goldsmiths, taking with them all that was left of their inheritance, some curious pieces of gold plate. When they mixed copper with the gold to fool the public, the people would not buy the substitute. What little they did make they spent for drink, and soon there was no money left. At last their only possession was a drinking mug belonging to Gluck. On the mug was a face which seemed to peer at whoever was looking at the mug. It broke Gluck's heart when his brothers told him to melt down the mug, but he knew better than to refuse. After they left him to go to the tavern, Gluck put his mug into the furnace. To his surprise he heard a voice speak to him from the flames. Gluck had thought aloud that it would be wonderful if the Golden River really turned to gold, but the voice told him that it would not be good at all. Opening the furnace, Gluck saw the face on the mug emerge on another little man. When the man came

out of the furnace, he told Gluck that he was the King of the Golden River. Imprisoned on the mug by a rival, he was now free because of Gluck. Then he told Gluck that whoever should climb to the top of the mountain and cast three drops of holy water into the Golden River would turn the river to gold. But the first attempt must succeed, and should anyone cast unholy water into the river, he would be turned to a black stone. So saying, the king evaporated.

The brothers returned and beat Gluck unmercifully for losing the last of the plate. When he told them the story, however, they decided to try their luck, and they got into a terrible fight to see who should go first. The constable, hearing the noise, went to arrest them. Hans escaped, but Schwartz was carried off to prison. Then Hans stole some holy water, for no priest would give any to such a scoundrel, and journeyed to the mountain. There he found almost impossible obstacles, but he climbed on. Three times he stopped to drink some of the holy water, for he was about to die of thirst. Each time, as he started to drink, a child or an old man or a dog appeared on the path and begged for a few drops of water, for each was dying of thirst. But Hans scorned them and drank the water himself. At last he reached the top and threw the water into the river. Instantly he was turned to a black stone.

Back home, good Gluck worked to pay his brother's fine. When he was freed, Schwartz also left for the Golden River. He bought holy water from a bad priest. Like his brother, he was beset with many difficulties. And like his brother, he met the three who begged a few drops of water; but he passed on, keeping the water for himself. Then he reached the top and threw his three drops into the stream. He too was turned to black stone.

When Schwartz did not come back, Gluck decided to try his luck. A priest gladly gave him holy water, for he was a

good boy. The mountain was even more difficult for him than it had been for his brothers, for he was young and weak. But when he stopped to drink and the old man appeared and asked for water, Gluck shared with him. His way grew lighter. He stopped again and saw the child lying in the path. Again he shared his water, and again the way became less difficult. When he had almost reached the top, he saw the dog gasping for breath, needing water. He had very little left and at first thought he would pass by, but then he looked into the beast's eyes and his heart was moved. He poured the remaining drops into the dog's open mouth. Then the dog disappeared and in his place stood the King of the Golden River. He told Gluck that his brothers had been turned to stone because their water had been unholy through their

refusal to help the weak and the dying. Then the king plucked a flower containing three drops of dew and told Gluck to cast them into the river. As he did so the king disappeared. At first Gluck was disappointed because the river did not turn to gold. Instead, it began to disappear. Descending into the valley, as the king had told him to do, he heard the water gurgling under the ground. Green grass and plants began to grow as if by magic. Then Gluck understood that the river had turned to gold by making the land fertile and valuable again. He went to live in the valley and prospered. The poor were always welcomed at his door. To this day the people point out the spot where the river turned into the valley, a place still bordered by the two black brothers.

THE KING OF THE MOUNTAINS

Type of work: Novel

Author: Edmond François About (1828-1885)

Type of plot: Adventure romance

Time of plot: Mid-nineteenth century

Locale: Greece

First published: 1856

Principal characters:

HERMANN SCHULTZ, a botanist

JOHN HARRIS, a fellow lodger and friend

PHOTINI, a Greek girl

DMITRI, a Greek boy who loves Photini

HADGI-STAVROS, a Greek bandit

MRS. SIMONS, an Englishwoman

MARY ANN, her daughter

Critique:

Practically unknown in this country, About's novel deserves to be more widely read, for it is ingenious, clever, and witty. Edmond About, who was well-known and honored in his own country, is the equal of many French writers whom we consider great. It would be difficult to find a book by any of his contemporaries that is so completely enjoyable as this one.

The Story:

While the German botanist, Hermann Schultz, was lodging with a Greek family in Athens, he learned of a notorious Greek bandit so powerful that the government could not destroy his band and so cruel that he had decapitated two young girls he had been holding for ransom. Hadgi-Stavros, the King of the Mountains, was greatly feared, but he was also greatly admired by many of his countrymen. John Harris, an American who was Hermann's fellow lodger, snorted in disgust as the landlord recited with admiration all the exploits of the bandit. Harris was so indignant he was unaware that when he spoke Photini, a young Greek girl who came to the house in order to learn foreign languages from the lodgers, looked at him with love in her eyes.

The newspapers announced the defeat of Hadgi-Stavros and his brigands, and Hermann believed it safe to leave Athens

in order to continue his botanical research. Unfamiliar with the territory, however, he lost his way. Finally he met the landlord's son, Dmitri, who was acting as guide for two Englishwomen, Mrs. Simons and her daughter Mary Ann. Hermann joined their party. When Mrs. Simons, arrogant and querulous, demanded that they stop to eat, Dmitri told her they could find food at the next village. But when they arrived there, the village was deserted; everyone had fled. Dmitri said they could stop at a monastery, only a ten-minute walk away. At the monastery a monk told them that bandits were in the district and he advised them to flee for their lives.

A few minutes later the brigands appeared and surrounded them, despite Mrs. Simons' indignant assertion that she was English. They were led to the hide-out of the chief, where Hadgi-Stavros was sitting dictating letters to business firms, to clients, to his daughter who was away at school. When he was through, he ordered food for the captives and Mrs. Simons felt much better.

By clever questioning, Hadgi-Stavros learned that Mrs. Simons was extremely wealthy, and he ordered that she should be held for ransom. When Hermann protested that he was without money or influential friends, Hadgi-Stavros said that he could take Mrs. Simons' note back to

Athens. But when the bandit learned that Hermann was a scientist, a learned man, he decided to hold him for ransom as well.

Mrs. Simons insisted that she would pay nothing, that the soldiers would follow and rescue them. Hermann was discouraged, for he knew that the soldiers would do nothing of the kind. One day a troop of soldiers appeared, and the leader, Captain Pericles, was received with affection. While the bandits went off on a raid, Pericles kept guard over the prisoners. Pretending that he had rescued them, he collected as evidence against the bandit the valuables of the two women. When Hermann protested, he was put under guard. Only after the brigands had returned and were seen in friendly activity with the soldiers was Mrs. Simons convinced that Captain Pericles was in league with Hadgi-Stavros.

Hermann planned to escape by going down a ravine and across a stream, but the plan was abandoned because he could help only one of the women down the steep slope to safety. Later he had another idea. He had heard Hadgi-Stavros dictate to his English bankers, the company owned by Mrs. Simons and her brother. He had Hadgi-Stavros sign two receipts, one for the ransom of Mrs. Simons and Mary Ann, another for his own. The idea was that the banker would deduct the sum from Hadgi-Stavros' account and by the time the bandit discovered that he had been swindled they would be far away. The plan worked, except that Mrs. Simons' brother did not honor the receipt for the botanist. Hermann was condemned to stay. But Mrs. Simons, who had hinted at matrimony for her daughter and Hermann, told him that surely he could escape. She insisted that the first thing he must do when he returned to Athens was to call on her.

Hermann's opportunity to escape came a few days later, when the bandit allowed him, in company with two guards,

to go out looking for plants. Hermann ran away from the guards and would have outdistanced his pursuers if his suspenders had not broken. He was recaptured and put under guard. Then he succeeded in getting his guard drunk and escaping across the ravine. Coming face to face with one of the dogs guarding the camp, he fed it some of the arsenic he carried in his specimen box. In his escape he had accidentally drowned his drunken guard, and when the man's body was discovered the bandits set out in pursuit. Hermann was captured once more. Hadgi-Stavros ordered Hermann struck twenty times across the toes and twenty times across the fingers. In anger and pain Hermann told Hadgi-Stavros that he had been duped in the payment of the ransom money. The bandit was furious. Hermann had robbed him, ruined him, he declared.

He offered a reward to any of his men who would devise horrible tortures for Hermann. Meanwhile the prisoner had his hair plucked from his head; later he was put near an open fire to roast. While there, he succeeded in putting arsenic into the food. Then Dmitri arrived in the camp with a letter from John Harris. Hadgi-Stavros read it and turned pale. Harris was holding his daughter as a hostage aboard a ship until Hermann was released, and the daughter was the homely Photini who had loved Harris since she met him at the boarding-house. In anxiety for his daughter, Hadgi-Stavros ordered Hermann to be treated for his wounds and then set free. Before Hermann left the camp, however, Hadgi-Stavros and those who had eaten fell ill, poisoned by the arsenic.

Fighting broke out among the bandits. Some wished to kill the unconscious king and Hermann as well. Those loyal to Hadgi-Stavros defended their leader while Hermann attempted to cure the sick bandit. The fighting ended when Harris and some friends arrived to rescue Hermann and the king.

Hadgi-Stavros went back to Athens

and Photini. At a ball Harris and Hermann saw Mrs. Simons and Mary Ann, but Mrs. Simons treated Hermann with icy politeness. The next day Harris and

Hermann went to call on them, but the women had left suddenly for Paris. Hermann gave up all hopes of marriage with the beautiful Mary Ann.

KING PARADOX

Type of work: Novel

Author: Pío Baroja (1872-)

Type of plot: Social satire

Time of plot: Early twentieth century

Locale: Spain, Tangier, and the imaginary Bu-Tata, in Uqanga, Africa

First published: 1906

Principal characters:

SILVESTRE PARADOX, a modern adventurer

AVELINO DIZ, his skeptical friend

ARTHUR SIPSOM, an English manufacturer of needles

EICHTHAL THONELGEBEN, a scientist

HARDIBRÁS, a crippled soldier

UGU, a friendly Negro

BAGÚ, a jealous medicine man

Critique:

Pío Baroja y Nessi believes that fiction must parallel life. Therefore his writing is abrupt, episodic, simple, unrevised, with a wealth of unselected details. His Basque temperament shows in his underlying melancholy and pessimism. At the same time he has deep sympathy for the underdog and the disinherited; he has written a great deal about the needy and the oppressed. His plots, lacking proportion, are not unified or well rounded, and his ideas often become the chief protagonists in his books. Three times he stops *King Paradox* with interludes which, like classical Greek choruses, tie the story together, and in frequent soliloquies he points out that life is a commonplace, monotonous melody played before a limitless horizon. Even in his imaginary Utopia it is impossible to escape the evils of contemporary culture and civilization. Except for a series of twenty-two volumes called *Memories of a Man of Action*, the story of a nineteenth-century soldier of fortune related to the author, Baroja conceived most of his books as trilogies. One of the nine he has written is *The Fantastic Life*, of which *Paradox Rey* is the third and best volume.

The Story:

After many adventures Dr. Silvestre

Paradox, a short, chubby man of about forty-five, settled in a small Valencian town. Tiring at last of his quiet life, he announced one morning to his friend, Avelino Diz, his intention of taking a trip to Cananí, on the Gulf of Guinea. A British banker, Abraham Wolf, was setting out on his yacht *Cornucopia* with a party of scientists and explorers for the purpose of establishing a Jewish colony in Africa, and he had invited Paradox to go with him. Paradox suggested that Diz join the expedition.

In Tangier they met several other members of the party, including General Pérez and his daughter Dora, and a crippled, scarred soldier named Hardibrás. They drank to the success of the venture in whiskey. When one of the company fed whiskey to a rooster, the fowl broke into human speech and deplored what humans drink. Paradox declared that only Nature is just and honorable. He was eager to go where people lived naturally.

They boarded the yacht, Hardibrás swinging himself aboard by the hook he wore in place of his lost hand. There Paradox and Diz met others of the expedition: Mingote, a revolutionist who had tried to assassinate the King of Portugal; Pelayo, who had been Paradox's secretary until his employer fired him

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for crooked dealings; Sipsom, an English manufacturer; Miss Pich, a feminist writer and ex-ballet dancer, and "The Cheese Kid," a former French cancan dancer. Wolf himself was not on board. He was conferring with Monsieur Chabouly, a French chocolate king who was also Emperor of Western Nigritia, in an attempt to establish peaceful diplomatic relations between Chabouly's domain and the new state of Cananí.

The yacht put out to sea. On the third day stormy waves washed the captain overboard. Because the mate and the crew were drunk, Paradox and two others were forced to take over the yacht. Paradox, alone at the wheel, conversed with the wind and the sea, who told him that they had wills of their own. Yock, his dog, admired his master's resolution and strength, and declared that he was almost worthy of being a dog.

The storm increasing in fury, the mast broke and crashed upon the deck. Paradox called the passengers together and suggested that one of them, Goizueta, be made captain because of maritime experience he had had. Goizueta was elected. His first act, after saving one bottle of brandy for medicine, was to throw the rest overboard.

For a week they sailed through heavy fog that never lifted to reveal their position. At last the coal gave out and they drifted. One night some of the passengers and crew, Miss Pich, Mingote, and Pelayo among them, stole the only lifeboat and deserted the ship.

When the fog lifted, the passengers saw a beach not far away. The yacht struck a rock, but all were able to save themselves on rafts which they loaded with supplies from the ship. The next morning the yacht broke up, leaving the party marooned on a desert island.

It was then proposed that Paradox be put in charge. After modestly protesting, he accepted and assigned jobs to all the survivors. But he failed to make provisions for their defense. The next night a band

of Negroes came in two canoes, surprised the sleepers, and took them bound to Bu-Tata.

The first demand Prime Minister Funangué made was for rum. One of the party, Sipsom, explained that they could provide rum only if they were allowed to return to their base of supplies. In his greed Funangué decided to ignore the advice of Bagú, the medicine man, who wanted all the whites slain. A friendly native, Ugú, was assigned to instruct the prisoners in tribal language and customs. From Ugú the captives learned Bagú's prejudices and superstitions. When the witch doctor later appeared, Sipsom declared that one of the prisoners was a wizard fated to die on the same day as Bagú. If Bagú sided with them, however, the white magician would help the medicine man to marry Princess Mahu, King Kiri's daughter. Bagú agreed.

King Kiri, engaged in his favorite pastime of killing subjects whom he disliked, paused in his diversion long enough to receive the prisoners. After a conversation about vested interests, he ordered that their lives be spared. Giving them permission to get supplies from their camp, he dispatched them under guard in two canoes. During the trip the prisoners, having lulled the suspicions of the guards, were about to take their guns and free themselves, but Paradox objected. He said that he had other plans. Diz scoffed at the way his friend put on airs.

After damaging one canoe, the prisoners used the delay to impress the Negroes with their white superiority by working magic tricks. A Frenchman in the party led a discussion on the rights of man. The scheme worked. After two weeks the Negroes agreed to desert their king and accompany the whites to Fortunate Island, a defensible plateau suggested by Ugú. Although Paradox preached the virtues of life out of doors, the others built Fortune House, a communal dwell-

ing.

When King Kiri's army appeared, Paradox's machine gun quickly repulsed them and a searchlight finally put the natives to flight. Peace having come to Fortune House, the Negroes built huts and spent their evenings at magic-lantern shows. The *Fortune House Herald* began publication.

Prime Minister Funangué and two attendants, appearing under a flag of truce, brought King Kiri's appeal for help. The Fulani were attacking Bu-Tata. Paradox and Thonelgeben, the engineer, returned to the capital with the Negroes. At Paradox's suggestion, the river was dynamited to turn Bu-Tata into an island. Bagú objected to such interference with nature and discussed the change with fish, serpents, and frogs. Only the bat refused to voice an opinion.

One day warriors from Bu-Tata appeared at Fortune House with the head of King Kiri and begged one of the whites to become their ruler. At a meeting all debated monarchical theories. When they failed to agree, Sipsom showed Paradox to the natives and announced that he had been chosen by popular vote. All returned to Bu-Tata for a coronation feast.

But by that time Paradox, reconciled to the advantages of civilization over life close to nature, was tired of Africa. At a session of Congress he argued against state support of art and criticized formal education.

Pelayo and Mingote, captured by Moors after the storm, arrived in Bu-Tata. Miss Pich had been violated by savages. The others had been eaten.

Political life continued. Two couples of the whites got married. Sipsom held law court and gave judgment in complicated cases. Then the French captured Bu-Tata and burned it. The whites were released at the request of "The Cheese Kid." Bagú was shot.

Three years later an epidemic filled the Bu-Tata Hospital. French doctors declared the outbreak the result of civilization, for one of the doctors had unknowingly taken smallpox to a native village while fighting another epidemic. Civilization had also driven Princess Mahu to dancing nude in a night club. As an enterprising journalist stated in *L'Echo* of Bu-Tata, the French army had brought civilization to that backward country.

KING SOLOMON'S MINES

Type of work: Novel

Author: H. Rider Haggard (1856-1925)

Type of plot: Adventure romance

Time of plot: Nineteenth century

Locale: Africa

First published: 1886

Principal characters:

ALLAN QUATERMAIN, an English explorer

SIR HENRY CURTIS, his friend

CAPTAIN JOHN GOOD, Curtis' friend

UMBOFA, a Zulu, in reality Ignosi, hereditary chieftain of the Kukuanas

TWALA, ruler of the Kukuanas

GAGOOL, a native sorceress

Critique:

This story of the search for King Solomon's legendary lost treasure, hidden in the land of the Kukuanas, provides absorbing reading for children and adults alike. The slaughter provoked by the cruelty of King Twala and the character of the ancient sorceress, Gagool, make *King Solomon's Mines* a book which is not soon forgotten.

The Story:

Returning to his home in Natal after an unsuccessful elephant hunt, Allan Quatermain met aboard ship Sir Henry Curtis and his friend, retired Captain John Good. Sir Henry inquired whether Quatermain had met a man named Neville in the Transvaal. Learning that he had, Sir Henry explained that Neville was his younger brother, George, with whom he had quarreled. When Sir Henry inherited his parents' estate, George had taken the name Neville and had gone to Africa to seek his fortune. He had not been heard from since.

Quatermain said that Neville was reported to have started for King Solomon's Mines, diamond mines reputed to lie far in the interior. Ten years before he himself had met a Portuguese, José Silvestre, who had tried unsuccessfully to cross the desert to the mines and had dragged himself into his camp to die. Before he expired, José had given him a map showing the location of the treasure. It was written on a piece of

a shirt which had belonged to his relative, another José Silvestre, three hundred years before. That Silvestre had seen the mines, but had died in the mountains while trying to return. His servant had brought the map back to his family, and it had been passed down through succeeding generations of the Silvestre family. By the time the ship reached Natal, Quatermain had agreed to help Sir Henry Curtis find his brother.

In Natal, Quatermain got their equipment together, and the trio chose the five men who were to go with them. Besides the driver and the leader for the oxen which were to pull their cart, they hired three servants; a Hottentot named Ventvögel, and two Zulus, Khiva and Umbopa. Umbopa explained that his tribe lived far to the north, in the direction in which they were traveling, and that he was willing to serve for nothing if he might go with the party. Quatermain was suspicious of the native's offer, but Sir Henry agreed to take Umbopa as his servant.

On the journey from Durban they lost Khiva when, trying to save Captain Good from attack by a wounded bull elephant, the native was torn in two by the animal. At Sitandra's Kraal, at the edge of the desert, the men left all the equipment they could not carry on their backs. Quatermain's plan was to travel at night so as to avoid the heat of the sun and to sleep during the day. On

the third day out, however, the men could find no shelter from the heat. They decided that trekking was more comfortable than trying to rest. By the fourth day they were out of water, but on the following day Ventvögel discovered a spring. Refreshing themselves, they started off again that night. At the end of the next night they reached the lower slope of a mountain marked on the map as Sheba's left breast. On the other side of the mountain lay King Solomon's road, which was supposed to lead to the diamond mines.

The climb up the mountain was not an easy one. The higher they ascended, the colder it grew. At the top of the ridge they found a cave and climbed into it to spend the night. Ventvögel froze to death before morning.

Ventvögel was not the only dead man in the cave. The next morning, when it grew light, one of the party saw the body of a white man in its rocky recesses. Quatermain decided that it was the body of the first José Silvestre, preserved by the cold.

Leaving the bodies in the cave, the remaining men started down the mountain slope. As the mist cleared they could distinguish fertile lands and woods below them. Reaching King Solomon's road, they followed it into the valley. The road was a magnificent engineering feat which crossed a ravine and even tunneled through a ridge. In the tunnel the walls were decorated with figures driving in chariots. Sir Henry declared the pictures had been painted by ancient Egyptians.

When Quatermain and his party had descended to the valley, they stopped to eat and rest beside a stream. Captain Good undressed to shave and bathe. Suddenly Quatermain realized that they were being observed by a party of natives. As the leader of the band, an old man stepped up to speak to them, Quatermain saw that he greatly resembled Umbopa.

If it had not been for Captain Good's

peculiarities, the four men would surely have been killed. Luckily, Captain Good's false teeth, bare legs, half-shaven face and monocle fascinated the savages so that they were willing to believe Quatermain's story that he and his friends had descended from the stars. To make the story more credible, he shot an antelope with what he declared was his magic tube. At Quatermain's insistence, the old man, whose name was Infadoos, agreed to lead the men to Twala, King of the Kukuanas. After a three-day journey Quatermain and his party reached Loo, where Twala was holding his summer festival. The white men were introduced to the hideous one-eyed giant before an assemblage of eight thousand of his soldiers.

Before Twala's annual witch hunt began that evening, the four travelers had a conference with Infadoos. From him they learned that Twala and his son, Scragga, were hated for their cruelty. Umbopa then revealed that he was, in reality, Ignosi, son of the rightful king, whom Twala had murdered. On the death of her husband his mother had fled across the mountains and desert with her child. As proof of his claim, Ignosi displayed a snake which was tattooed around his middle. The snake was the sign of Kukuana kingship.

All the men, including Infadoos, agreed that they would help him overcome Twala and gain the throne. Infadoos declared that he would speak to some of the chiefs after the witch hunt and win them to Ignosi's cause. He was certain that they could have twenty thousand men in their ranks by the next morning.

That night Gagool and her sister sorceresses helped Twala search out over a hundred of his men charged with evil thoughts or plots against their sovereign. When in their wild dances they stopped before any one of the twenty thousand soldiers who were drawn up in review, the victim was immediately stabbed to death. Gagool did not hesitate, in her

blood thirst, to stop in front of Ignosi. Quatermain and his friends fired their guns to impress Twala and persuade him that Ignosi's life should be spared.

Infadoos was true to his word. He brought the chiefs he could muster, and Ignosi again exhibited the tattooing around his waist. The men feared he might be an impostor, however, and asked for a further sign. Captain Good, who knew from his almanac that an eclipse of the sun was due, swore that they would darken the sun the following day.

King Twala, continuing his festival, had his maidens dance before him the next afternoon. When they had finished, he asked Quatermain to choose the most beautiful, it being his custom to have the loveliest of the dancers slain each year. The girl Foulata was selected, but before she could be killed the white men interfered on her behalf. As they did so, the sun began to darken. Scragga, mad with fear, threw his spear at Sir Henry, but the Englishman was luckily wearing a mail shirt, a present from Twala. Seizing the weapon, he hurled it back at Scragga and killed him.

Quatermain and his friends, including Infadoos and the girl, took advantage of the eclipse to flee from the town with the chiefs who had rallied to them. On a hill about two miles from Loo approximately twenty thousand men prepared for battle.

Twala's regiments, numbering about thirty thousand soldiers, attacked the next day. They were driven back and then set upon by their enemies who, driving at them from three directions, surrounded and slaughtered many of the Kukuanas. The vanquished Twala was slain in a contest with Sir Henry, who lopped off his head with a battle-ax.

In return for the help which his white friends had given him, the new king, Ignosi, ordered Gagool to lead them to King Solomon's mines, which lay in the mountains at the other end of the great

road. Deep into the hills they went, past three enormous figures carved in the rock, images which Quatermain believed might be the three false gods for whom Solomon had gone astray. To reach the treasure room they had to pass through a cave which Gagool called the Place of Death. There, seated around a table, were all the dead kings of the Kukuanas, petrified by siliceous water dripping upon them.

While the men stood dumbfounded by the sight, Gagool, unobserved moved a lever which caused a massive stone to rise. On the other side of it were boxes full of diamonds and stores of ivory.

As the men stood gloating over the treasure, Gagool crept away. After stabbing Foulata fatally, she released a lever to bring the door down again. Before she could pass under it to the other side, however, it dropped and crushed her.

For several hours Quatermain and his friends believed that they were buried alive, for they had no idea where to find the secret of the door. At last, in the dark, they found a lever which disclosed a subterranean passage. Through it they found their way once more to the outside and to Infadoos, who was waiting for them.

A few weeks later some of Ignosi's men guided them out of Kukuana-land, across the mountains, and on the first stage of their trip back across the desert. The only treasure they had with them was a handful of diamonds Quatermain had stuffed into his pockets before they found a way out of the treasure room.

Their guides who knew of a better trail than that by which the travelers had come, led them to an oasis from which they could pass on to other green spots along their way.

On their return trip they found, near the bank of a stream, a small hut and in it Sir Henry's lost brother, George. He had been badly injured by a boulder, two years before, and had not been able to travel since that time. Quatermain and

his friends supported George across the desert to Sitandra's Kraal, and then on to Quatermain's home. According to their agreement before setting out on the expedition, the diamonds were divided. He and Captain Good each kept a third, and the rest of the stones they gave to George, Sir Henry's brother.

THE KING, THE GREATEST ALCALDE

Type of work: Drama

Author: Lope de Vega (Lope Félix de Vega Carpio, 1562-1635)

Type of plot: Tragi-comedy

Time of plot: Sixteenth century

Locale: Spain

First presented: 1635

Principal characters:

SANCHO, a poor laborer

NUNO, a farmer

ELVIRA, his daughter

DON TELLO DE NEIRA, a nobleman

FELICIANA, his sister

PELAYO, a swineherd

DON ALFONSO VII, King of Leon and Castile

Critique:

Today we would call *The King, the Greatest Alcalde*, a social drama, for it portrays vividly the struggle of the peasantry against the nobility. The power is on the side of the aristocracy, but honor on the side of the poor. There is tragedy here, the tragedy of honor lost in spite of bitter fighting to retain it. But there is comedy also, Pelayo being one of the best clowns in all literature. That Lope de Vega loved the common people is evident throughout the play. Justice triumphs in the end, but too late to save the honor of the virtuous Elvira. The playwright intended that his audience should weep for her and for all the poor of his country, even while rejoicing at the happy conclusion of the story.

The Story:

Sancho, a poor peasant, was in love with an equally poor girl, Elvira, the daughter of Nuno, a farmer. When the old man gave Sancho permission to wed his daughter, he insisted that Sancho secure also the consent of Don Tello, master of all the surrounding lands, and of Don Tello's sister, Feliciana. In obedience to Nuno, Sancho went with Pelayo, a swineherd, to the castle to ask his lord's approval of the marriage. Both Don Tello and his sister Feliciana readily gave their

consent and their blessing, and declared that they themselves would attend the wedding.

But when Don Tello saw the beautiful Elvira, he was filled with such passion for her that he decided to postpone the wedding, take Elvira to satisfy his own lust, and then give her to Sancho for his wife. Dismissing the priest, he told the assembled guests that the wedding must wait until the next day. Sancho and Elvira felt themselves already married, however, since the priest had heard them declare their true love for each other, and Sancho planned to go to Elvira's room that night. When Elvira opened her door, she confronted not her lover but Don Tello and his attendants, all masked, who carried her off to the castle.

Sancho and Nuno, learning of this betrayal, were ready to die. Nuno cautioned Sancho not to despair, however, for he knew his daughter would die rather than lose her honor. Nuno knew his daughter well. Although Don Tello pleaded with her and threatened her, she would not give herself to him. Feliciana begged him to remember his good name and his honor and not to force the girl.

Sancho and Nuno, going to Don Tello, pretended that they had heard but could not believe that he had stolen Elvira away.

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Don Tello pretended also that he was outraged at such a story and would have whipped those who told such lies to defame his honor. But when Elvira entered the room, Don Tello flew into a rage and ordered Sancho and Nuno beaten to death. They fled for their lives. Don Tello then vowed that he would force Elvira to submit to him or be killed. Again Sancho wanted to die, but once more Nuno persuaded him that there was still hope. He sent Sancho and Pelayo to the court of Alfonso, King of Castile, for the king was a good man and well-known for his justice in dealing with high and low alike.

When the king heard Sancho's story, he immediately wrote a letter to Don Tello, ordering him to release Elvira at once. Don Tello ignored the letter and declared that on his own land his people would do only his will. Pelayo assured Sancho that Don Tello had not yet possessed Elvira, for he would have obeyed the king had his lust been satisfied. Sancho and Pelayo went again to the king, to tell him that Don Tello had not obeyed his orders. The king promised to go in person to Don Tello and force him to return Elvira to her father and husband-to-be. He intended to go in disguise, taking with him only two attendants.

Don Tello, filled with wild rage and passion at Elvira's refusal to accept him, swore that he would take her by force. Nuno spoke with her through the bars of the room where she was confined and told her that Sancho had gone for help, and she promised again to die rather than lose her virtue. When Sancho and Pelayo returned with word that the king was sending help, Nuno was not much encouraged, for he knew that Don Tello

kept his castle well guarded and could not be overcome by just three men. What Nuno did not know was that the king himself was coming, even though Pelayo was hard put to it to keep the secret.

When King Alfonso arrived, he questioned Nuno's servants and was convinced that Sancho and Nuno told the truth. Then he went in disguise to Don Tello's castle. There he was rudely received by that haughty nobleman. At last the king revealed himself and ordered Elvira brought before him. Elvira told her story, of her pure love for Sancho, of obtaining her father's and Don Tello's permission, of her seizure by Don Tello and his men, and finally of her lost honor. For Don Tello had carried out his vow. He had ordered her taken into a wood and there, even though she fought until she was weak, he had ravished her. She declared that she could never know joy again, for her honor was lost forever.

The king ordered Don Tello beheaded, both for his treatment of the innocent girl and for his failure to obey the king's command sent in his earlier letter. Although Feliciano pleaded for her brother, the king refused to be moved by her tears. Don Tello confessed that he deserved the penalty, for he had sinned twice, against his own honor and against the king. Then the king pronounced his final sentence. He would wed Elvira to Don Tello, then execute him. As his widow Elvira would inherit half his lands and gold. These would be her dowry when she married Sancho. Feliciano he would take to court, to wait on the queen until a noble husband could be secured for her. The peasants blessed the king's wisdom and actions, for he had righted all their wrongs.

THE KINGDOM OF GOD

Type of work: Drama

Author: Gregorio Martínez Sierra (1881-1947)

Type of plot: Social criticism

Time of plot: Early twentieth century

Locale: Spain

First presented: 1915

Principal characters:

SISTER GRACIA

DON LORENZO, her influential father

MARÍA ISABELA, her worldly mother

SISTER MANUELA, Mother Superior of the old men's asylum

TRAJANO,

GABRIEL, and

LIBORIO, old men in the asylum

MARGARITA,

CANDELAS, and

QUICA, three unwed mothers

DR. ENRIQUE, the physician at the maternity home

SISTER CRISTINA, Mother Superior of the maternity home

SISTER DIONISIA, cook and housekeeper of the orphanage

FELIPE, a rebellious orphan

JUAN DE DIOS, a bullfighter from the orphanage

Critique:

Though perhaps less widely known and admired than the author's *Cradle Song*, *The Kingdom of God* is in some respects an even more interesting play. Among its features are a large canvas and the wide range of its characterizations; but the chief source of its appeal is a vital theme, relentlessly pursued through three carefully presented scenes. This theme is illustrated in the career of Sister Gracia; it strongly asserts that mankind must not turn a deaf ear to the sufferings of the unfortunate, that the aged, the sinners, and the orphans make claims on the rest of humanity which can neither be denied nor evaded. The scenes of the play show three stages in Sister Gracia's devotion to what she considers her duty. She appears first as a girl of nineteen, then as a woman of twenty-nine, and finally as an old woman of seventy. Though the vows of her particular sisterhood are not irrevocable, being renewable annually, she feels bound to her

work by unbreakable threads of conscience and consecration. Her moving story is in the Maeterlinckian mold of quiet drama, "the theatre of kindliness," which made the Spanish stage of the early twentieth century one of international importance.

The Story:

A beautiful young girl, daughter of a prominent family, Gracia had decided to renounce the world in order to enter the benevolent order of St. Vincent de Paul. Her first assignment was in a home for poverty-stricken old men. Among these aged pensioners, her favorite was Gabriel, formerly valet to her own grandfather; but she gave freely of her love and energy to them all. Gradually she became well acquainted with Trajano, a super-annuated anarchist, and with Liborio, a half-witted Cuban, whose only escape from melancholy was accomplished by

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Gracia's gifts of cigars and the personal attention she gave him.

She found true happiness in this unselfish service, but her family felt otherwise about her choice of a career. They thought that Gracia was wasting herself on old men who were dull and repulsive—her mother and sister did not see how she could bear to go near them. Visiting Gracia at the institution, they begged her to return home. Her father, whom Gracia dearly loved and respected, added his pleas; but the girl, though shaken by this emotional tug of war, still firmly declared that she must dedicate her life and happiness to help atone for the world's misery.

Ten years passed. Gracia was no longer at the asylum for old men. Halfway through this period of time, she had been transferred to another institution, this one a maternity home for unwed mothers. Here her fidelity to her vows met a stern test, for Gracia found herself sorely tried by the confusion and heartbreak which she saw all about her. The outcasts of society to whom she tried to minister were all different—even though it was the same kind of misstep which had brought them to the home—and they reacted to her advances in ways which were painfully unpredictable. Some of the girls were incorrigible; Quica, for example, was a perennial visitor, shedding the reproaches of the good sisters as casually as a duck sheds water. Others were girls whose characters were fundamentally good, like the fiercely independent Candelas. Neither Quica nor Candelas, however, presented such a problem as the aristocratic and embittered Margarita, whose wall of resentment could no longer be pierced by any gesture of compassion or sympathy. In trying to cope with the hysteria of Margarita, Sister Gracia underwent such strain that she herself soon reached the verge of emotional collapse.

At that point young Dr. Enrique, the physician at the home, decided that it was time to intervene. He had long loved Gracia in silence, respecting her vow, but now he urged her to marry him and

leave an atmosphere which was proving so harmful to her. In becoming his wife, he pointed out, Gracia could take up another life as selfless and charitable as the one she now led, but it would be in a domestic framework much more wholesome and natural.

Gracia could not help recoiling at the doctor's suggestion. Still unnerved by her ordeal with Margarita, she did not think it possible or seemly to speak of love amid such surroundings, and she repeated to the doctor those views on life and service that she had expressed to her parents ten years before. As Dr. Enrique regretfully withdrew, she heard Candelas singing a ballad of love. Gracia could endure no more; frantically she rushed to Sister Cristina, her Mother Superior, and asked for a transfer, offering the reason that it was a matter of conscience.

The years crept up on Sister Gracia, but never again was she tempted to turn her back on the life which she had adopted. At seventy she was still battling the problems found in an imperfect world. By now she herself was a Mother Superior, in charge of an orphanage which was sadly neglected by its indifferent directors. Unperturbed, the old woman made the best of the situation. Aided only by the rather earthy Sister Dionisia, Sister Gracia steered the institution through one small crisis after another. Indignantly, she protected a small orphan from the mistreatment of his brutal employer, a drunken tailor. Another situation involved two orphans, an older boy and a girl who had become sweethearts and were on the point of eloping. This affair of the heart was handled with an amused tolerance which softened—without completely disguising—the firmness of Sister Gracia's decision that marriage must wait.

Once in a while a colorful interlude would lighten the orphanage routine. One day, to the great delight of the children, a former inmate of the orphanage came back to pay his respects. Now an aspiring bullfighter, Juan de Dios brought with

him the ears of his first bull; these, with a flourish, he presented to Sister Gracia. The latter managed a suitable response to this rather unexpected offering, though she could not resist adding to her expression of gratitude a few gentle admonitions to the ebullient young man; then she was swept to the outside gate in triumph. It was a great occasion and the sister was moved by Juan's open pride in having been one of her foundlings, even if the bull's ears seemed a gift of rather dubious value. More to the purpose, she considered ruefully, was the young bullfighter's promise to buy a good dinner for the whole orphanage after his next victory.

But Sister Gracia was soon brought back to everyday reality by a sudden revolt of the older boys. Touched off by their meager fare and led by the fiery Felipe, the mutiny threatened to flare into real trouble as the rebels set off to

steal good food and to break any heads or doors which they found in their way. Undaunted, though hard pressed, Sister Gracia rallied all her resources of authority and faith. She commanded the boys to return to their unpalatable soup and to be thankful for what they had. To Felipe she gave earnest assurances—God did not condone injustice, she told him, but the way to overcome injustice was through love. Finally she led the orphans in an inspired prayer, pledging them all to God's love. When they became adults, later, they must not allow children to be forsaken or mothers to be wronged, and they must help build on this earth the Kingdom of God. As the chastened children left the table, Sister Gracia offered additional counsel to the despondent Felipe. Men do not cry or complain, she told him. Even though they suffer, they must always work and hope.

KINGS IN EXILE

Type of work: Novel

Author: Alphonse Daudet (1840-1897)

Type of plot: Political romance

Time of plot: Nineteenth century

Locale: Paris

First published: 1879

Principal characters:

CHRISTIAN II, exiled King of Illyria

FREDERICA, Queen of Illyria

PRINCE LEOPOLD, their son

ELYSEE MÉRAUT, the prince's tutor

SÉPHORA LEVIS, Christian's mistress

Critique:

More tragic than its successors, *Kings in Exile* is a forerunner of the highly imaginative and popular Graustarkian romance. As a novel, this book is interesting and satisfying. Daudet's style is a marvelous combination of the simple and the grand, the archaic and the new.

The Story:

When a revolution broke out in Illyria, King Christian II and Queen Frederica fought bravely against the rebels, and after the story of the siege of Ragusa became known throughout Europe much was said about the wonderful bravery of the king. In reality, most of the credit for the defense of the city should have gone to Frederica, who was in every way a queen. Christian was a king who had never had any great desire to wear the crown or occupy the throne.

At last the deposed rulers fled to Paris, where they took rooms in a hotel. There they were greeted by the Duke of Rosen, his son, and his daughter-in-law. Three years before, the duke, a former Illyrian minister, had been deposed by the king to placate the liberal elements of the country. Now he had come to offer his services to his sovereign once more. They were accepted.

The monarchs thought that their stay in Paris would be brief, that the new republic would soon collapse and the monarchy be restored. Accordingly, Frederica refused to unpack anything. There

was an air of the temporary and transitory about their lodgings.

Later it became clear that the republic would last and that the monarchy was doomed. Frederica resigned herself to a long exile from Illyria. The royal family purchased a house and settled down to wait. As time passed, Christian became more and more a frequenter of Parisian theaters and cafés until his activities were known all over the city and the subject of much conversation and scandal. The Duke of Rosen's daughter-in-law became his mistress.

Following the recommendations of two priests, the queen had engaged a tutor for the young prince. He was Elysée Méraut, who was supposed to teach the prince all that he would need to know to be a good sovereign. But the prince was not particularly intellectual. Furthermore, his father did not encourage the lessons, for he had given up all hope of ever regaining his lost throne; in fact, he was glad to escape the responsibilities of the crown.

Although the Duke of Rosen tried to do his best with the royal finances, the monarchs were, in reality, bankrupt. Elysée discovered that fact when he learned that the king was selling decorations, citations, and military orders to cover his debts. When the queen learned of the situation, she consulted the duke, who admitted that he had been using his own funds to support the monarchs in

a regal style. She forbade him to continue his expenditures and the household took on an air of austerity.

In the meantime the king had given up his mistress and had become enamored of Séphora Levis, the wife of Tom Levis, a broker who posed as an Englishman and who had made a fortune out of catering to the whims and needs of exiled royalty. Séphora did not love the king. She promised him, however, that she would become his mistress after he had abdicated his throne. She wished to show him, she insisted, that she loved him for himself and not for his title. In reality, Séphora, Levis, and one of the king's councillors were involved in a plot to profit handsomely by Christian's abdication, for the Illyrian diet had offered the king a large private fortune if he would renounce the throne for himself and his descendants.

At first the king was unwilling to abdicate because he enjoyed too much the privileges of royalty without being willing to assume the responsibilities of his position. But at last he gave Séphora a title and promised her that he would give up his claim to the throne. Elysée, learning of his intention, notified the queen. She and Leopold went at once to the king's room, where he had just signed the act of renunciation. After informing him of a plan to invade Illyria, a plot hitherto kept from the pleasure-loving monarch, Frederica threatened to jump from the window with her child unless Christian

destroyed the document he had signed. The king yielded to her desperate demands.

But the invasion attempt failed, for the Illyrian authorities had been warned in advance of the conspirators in Paris. Frederica came to the conclusion that there was only one course for Christian to take; he should abdicate in favor of his son. The king signed an act of abdication by which the young prince became King Leopold V of Illyria and Dalmatia.

Meanwhile a feeling very close to love had grown up between the neglected queen and the loyal tutor. One day, while the prince and Elysée were shooting at a mark in the garden, Leopold was accidentally wounded in one eye. The queen, in sorrow and anger, banished the tutor, and he went back to his dingy apartment.

Frederica took her son to consult a famous Parisian oculist. The doctor told her that the prince had lost the sight of one eye, that he would certainly lose the sight of the other eye, and that an operation was impossible because it would imperil his life. The queen was in despair.

A short time later she heard that Elysée Méraut was dying. As he lay on his death-bed, he heard the door open. Then there came to him a familiar voice—the voice of the young King Leopold, whom the loyal monarchist had loved. Frederica had brought him to see his old tutor. Elysée Méraut died a happy man.

KING'S ROW

Type of work: Novel
Author: Henry Bellamann (1882-1945)
Type of plot: Social criticism
Time of plot: Late nineteenth century
Locale: The Middle West
First published: 1940

Principal characters:

PARRIS MITCHELL, of King's Row
DRAKE McHUGH, Parris' friend
RANDY MONAGHAN, who married McHugh
CASSANDRA TOWER (CASSIE), Parris' friend
ELISE SANDOR, newcomer to King's Row, Parris' friend

Critique:

Although Parris Mitchell is the hero of this novel, the story is also that of his home town, King's Row. For the struggle is always between Parris and the town. Life in King's Row is more tragic than happy, and Henry Bellamann has vividly depicted the town and its people. The result is an extremely skillful and moving story.

The Story:

Parris Mitchell lived with his German-born grandmother. Speaking English with a decided accent, he seemed different from the other boys his own age, and he was, consequently, much alone. He had only a few friends. There was Jamie Wakefield, whom Parris liked but who made him feel uncomfortable. There was Renée, with whom he went swimming and experienced his first love affair. Renée suddenly moved away. Later Cassandra Tower gave herself to him. Although he always remembered Renée, he was also in love with Cassie. But his best friend was another orphan like himself, Drake McHugh, a young idler whose life was almost completely concerned with women.

Parris studied with Cassie's father, Dr. Tower, a mysterious figure in King's Row, but a doctor who other physicians admitted was superior to them in knowl-

edge. Parris' grandmother, Madame von Eln, saw to it, too, that he studied the piano with Dr. Perdorff. His grandmother arranged her affairs so that he could go to Vienna for his medical studies.

He knew that his grandmother was dying because Cassie Tower told him so. Shortly after her death, Cassie herself died, shot by Dr. Tower, who later committed suicide, leaving his money and property to Parris. Parris went to stay with Drake McHugh, who lived by himself following the deaths of his aunt and uncle. Drake told Parris not to mention to anyone his connection with the Towers. No one knew why Dr. Tower had killed himself and Cassie. While going through Dr. Tower's papers, Parris discovered that Dr. Tower had been having incestuous relations with his daughter.

While Parris was in Europe, Drake continued his life of pleasure. His romance with Louise Gordon, daughter of a local doctor, was forbidden by her parents. Drake made plans to invest in a real estate development. In the meantime, he became friendly with Randy Monaghan, daughter of a railroad employee. Then Drake's guardian absconded with his money and he was left penniless. For weeks he haunted the

saloons and drank heavily. One morning, unkempt and weary, he went to Randy's home. Shortly afterward Randy's father got him a job on the railroad. One day he had an accident. Dr. Gordon was summoned, and he immediately amputated both of Drake's legs.

Meanwhile Parris had known nothing of what had happened to his friend, for Drake asked Randy and Jamie Wakefield not to mention his misfortunes in their letters to Parris. But after the accident Randy wrote to Parris, who answered and gave instructions for taking care of Drake. A short time later, Randy and Drake were married. Parris cabled congratulations and turned over the Tower property to them.

With that money, Drake and Randy went into the real estate business. Then Parris came back to King's Row as a staff physician at the insane asylum. Louise Gordon suddenly accused her father of having been a butcher, of having performed needless operations and amputations. When Mrs. Gordon called in Dr. Mitchell to attend Louise, he was advised by his superior, Dr. Nolan, that Louise would fall in love with him. In fact, local gossip was already linking Dr. Mitchell's name with Louise.

Parris investigated Louise's charges and

found them to be true. With that discovery, he realized that Drake's legs had been cut off perhaps needlessly. Parris told Randy that at the bottom of every tragedy in King's Row the hand of Dr. Gordon could probably be found. Drake and Randy made Parris a silent partner in their business. While he was away on another trip to Europe, a local newspaper published a story charging he had profited from the sale of land to the hospital. Following the advice of Dr. Nolan, Parris kept silent and nothing came of the charges.

Parris became friendly with Elise Sandor, whose father had bought his grandmother's house, and soon he was spending much of his time there. Then Drake McHugh became seriously ill, and it seemed clear that his illness resulted from the amputation. Parris knew that his friend had no chance to survive. Drake died several weeks later.

Randy, only thirty-two years old, was a widow. She decided to sell the business and look after her brother Tod, who was mentally incompetent. Those happenings were all matters of concern to Dr. Parris Mitchell on the night he walked towards the Sandor home where Elise was waiting for him.

KIPPS

Type of work: Novel
Author: H. G. Wells (1866-1946)
Type of plot: Domestic romance
Time of plot: Early twentieth century
Locale: England
First published: 1905

Principal characters:

ARTHUR KIPPS, a simple soul
ANN PORNICK, a neighbor girl
HELEN WALSINGHAM, a "lady"
MR. CHITTERLOW, Kipps' friend

Critique:

When H. G. Wells gave *Kipps* a subtitle, *The Story of a Simple Soul*, he summarized the novel briefly and concisely. Kipps was certainly simple, but he was also delightful. His rise in the world brought little change in his character, although he tried valiantly to make the change. Thus his downfall caused him little heartache and in one sense brought him happiness, for he could be himself at last.

The Story:

Young Arthur Kipps knew there was something mysterious about his birth, but his memories of his mother were so vague that they were all but meaningless. He knew only that she had gone away, leaving him in the care of his aunt and uncle and providing a small sum for his education. His was a bleak childhood spent in a wretched school in which he learned nothing. His vacations were dominated by his aunt's notions of what was proper. His unhappy childhood was lightened somewhat, however, by his friendship with a boy of "low" class and the boy's sister, Ann Pornick. One day he and Ann tore a sixpence note in two, each keeping a half. This was Kipps' first venture in love, but it was short-lived. When he finished school he was appren-

ticed to a draper. Soon afterward the Pornicks moved away and Ann went into domestic service.

His life as an apprentice was as dull as his childhood. After seven years he was given a position in the firm at twenty pounds a year. He was engaged several times, that being the custom among his friends. But his next real infatuation, after Ann, was for Miss Helen Walsingham, a lady in the true sense. She taught woodcarving in a class he attended for self-improvement. Kipps felt keenly his ignorance about the ways of the world. Helen was so far above him in station that he could only stare at her in awe, for he could neither talk nor act in any way other than clumsily.

But Kipps' fortunes were soon to change. Through an accident he made the acquaintance of Mr. Chitterlow, a would-be playwright and actor. Because Chitterlow poured whiskey into Kipps at an alarming rate, the young man got drunk and stayed away from his residence, which was also his business address, all night, and he found himself the next morning with a month's notice. As he cursed himself for a fool, Chitterlow burst upon him again with news that a person answering Kipps' description was being advertised for by a solici-

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tor. When Kipps investigated, he found that he had inherited a fortune, twelve hundred pounds a year and a handsome house, to be exact. He learned then that he had been the illegitimate son of a gentleman whose father would not let him marry Kipps' mother. Both his parents were dead, as was his grandfather. The old gentleman had relented before his death and left his fortune to his unknown grandson.

Bewildered by his new wealth, Kipps could do nothing constructive for some time. He felt a great need for knowledge of things of which he was dimly ignorant. He was besieged by requests for charity and by salesmen of all descriptions. Chitterlow persuaded him to buy a quarter interest in a play which he was writing, and his uncle invested money for him in all sorts of bargains in antiques which might one day be valuable.

Soon after he became wealthy Kipps met Helen Walsingham again. He felt as unsure of himself as ever, but there was a definite change in her attitude. Formerly she had been aloof; now she was warm and friendly. Before long she had maneuvered him into a proposal and agreed to teach him the things he needed to know in his new position. Kipps found himself scrutinized and instructed on every move he made, for Helen attempted to change his speech, his habits of dress, his social manners, and his attitudes. At first he was grateful, but although he was not aware of it, his infatuation was changing to gloom. Helen even persuaded him to change solicitors and to give his business to her brother, who had a short time before opened an office.

While visiting his aunt and uncle, Kipps met Ann Pornick again. She was not aware of his new fortune, even though he had recently seen her brother and told him the news. Pornick had turned Socialist, and his contempt for Kipps' new wealth, coupled with jealousy, had prevented his telling Ann of

his old friend's good luck. Ann, acting naturally with Kipps, made him yearn for the simple life he had once known. The fact that she was in service bothered his new feeling of class superiority, however, and he tried to put her out of his mind. When he met her again, as a servant in the house in which he was a guest, he could control himself no longer. He threw caution and caste to the winds and asked her to marry him. She, having now learned of his position, protested feebly at the difference in their stations, but soon succumbed to his pleas and married him.

Their married life settled into the humdrum made necessary by idleness. He had let his fine house, and they prepared to build a home. Ann wanted a small house in which she could do her own work, but Kipps planned a larger one of about six rooms. But by the time the architect and Kipps' uncle finished with him, he found himself committed to a house of eleven bedrooms. Ann felt so inferior to him and longed so much for a simpler life that she often wept. Kipps felt the same longings but, convinced that he ought to live well and in society, did not identify them as such.

An abrupt change took place in their lives when he learned from Helen Walsingham that her brother had used Kipps' money for speculation and had lost everything before fleeing the country. Expecting to be penniless again, Kipps and Ann were satisfied when they learned that they still had about four thousand pounds, perhaps more. He fulfilled an ambition of some duration by opening a little bookshop. He knew nothing about books but he prospered enough to meet their now simple wants. The unfinished mansion was sold, and the happy couple settled down to a simple life that pleased them both. Then Chitterlow hit a stroke of luck and sold his play in which Kipps had bought a quarter interest. The play was a huge success, and Kipps collected many times his original investment of

one hundred pounds.

When Ann presented him with a son, Kipps' joy was overflowing. Although he was almost as rich as he had been when

he had his twelve hundred a year, he longed no more for self-improvement. He thought himself the happiest man alive. Who knows? Perhaps he was.

THE KNIGHT OF THE BURNING PESTLE

Type of work: Drama

Author: Francis Beaumont (1584?-1616)

Type of plot: Mock-heroic comedy

Time of plot: Early seventeenth century

Locale: England and Moldavia

First presented: c. 1607

Principal characters:

GEORGE, a London greengrocer

NELL, his wife

RALPH, an apprentice to George

VENTUREWELL, a London merchant

JASPER MERRYTHOUGHT, his apprentice

MASTER HUMPHREY, a slow-witted youth

LUCE, Venturewell's daughter

MERRYTHOUGHT, a carefree old gentleman

Critique:

Francis Beaumont, the son of a knight, could well have been cruel in a dramatic treatment of the workaday citizens of London, but in *The Knight of the Burning Pestle*, he reveals, beneath the hilarious burlesque of the plot, a warm sympathy for and a large understanding of the London lower middle classes, as represented by George, the greengrocer, his wife Nell, and Ralph, their apprentice. An outstanding feature of the play is the farcical audience participation. This device, a startling innovation in 1607, survives to the present day in semi-dramatic situations of broad humor. *The Knight of the Burning Pestle* was probably written under the influence of the keen interest taken by the literate of James I's time in Spanish prose fiction; surely Beaumont had heard of, if he had not read, Cervantes' *Don Quixote*, echoes of which mark the play.

The Story:

A production in a London theater was abruptly interrupted when George, a greengrocer, declared that he wanted to see a new kind of play, one in which the common man of London was glorified. Sitting beside him in the audience, George's wife Nell further suggested that there be a grocer in the play and that he kill a lion with a pestle. The indulgent speaker of the prologue agreed to these

demands after George had offered his own apprentice, Ralph, to play the part of the commoner-hero. So the play began.

For presuming to love Luce Venturewell, the daughter of his master, apprentice Jasper Merrythought was discharged. Old Venturewell had chosen Master Humphrey, a foolish young citizen, for his daughter, but Luce, in league with Jasper, told the gullible Humphrey that to win her love he must abduct her and take her to Waltham Forest, where she planned to meet Jasper. (In the audience, Nell, the grocer's wife, commented that Humphrey was a fine young man.)

In a grocer's shop Ralph read a chivalric romance and, yearning for the olden times, determined himself to become a knight-errant. He enlisted his two apprentices, Tim and George, to be his foils; the one, his squire; the other, his dwarf. Dubbing himself *The Knight of the Burning Pestle*, Ralph explained the rules of knight-errantry to his amused followers. (Nell, pleased with Ralph's first appearance on the stage, clamored for his immediate return.)

In the meantime Jasper went home and collected his patrimony—all of ten shillings—from his indigent but carefree father, old Merrythought. Mrs. Merrythought, sick of hard times, packed her few valuables into a small chest and, with her younger son, Michael, left home to

seek a better fortune. (In the pit, George and Nell grew impatient for the reappearance of Ralph, their prodigious apprentice.)

Simple-minded Humphrey told old Venturewell of Luce's whimsical conditions for their marriage, and the old man consented to the plan.

Mrs. Merrythought and Michael, traveling afoot, arrived in Waltham Forest. While resting, they grew frightened and ran away when Ralph, as the Knight of the Burning Pestle, appeared with his retainers. (George and Nell, from their places at the edge of the stage, shouted a welcome to Ralph.) Ralph, assuming that Mrs. Merrythought had fled from some evil knight, followed her in order to rescue her from her distress. Jasper, arriving in the forest to meet Luce, picked up the casket containing Mrs. Merrythought's valuables. (Nell, scandalized, declared that she would tell Ralph what Jasper had done.)

When Mrs. Merrythought reported her loss to Ralph, he, in extravagantly courteous language, promised to assist her in regaining her valuables. (George and Nell commended themselves for having trained such a polite and virtuous apprentice.)

Humphrey and Luce came also to the forest, where they found Jasper waiting. Jasper, after thrashing Humphrey soundly, departed with Luce. (George and Nell, sorry for Humphrey, offered to call back Ralph to fight Jasper. The protests of the theater boy notwithstanding, the grocer and his wife wanted to change the plot to see Jasper properly punished.) Ralph immediately abandoned his search for Mrs. Merrythought's valuables and set out after the runaways. Overtaking them, he challenged Jasper in the language of knight-errantry. (Nell, at this juncture, exhorted Ralph to break Jasper's head.) Jasper, taking Ralph's pestle from him, knocked down the Knight of the Burning Pestle. (George tried to explain Ralph's defeat by saying that Jasper was endowed with magical powers.)

Ralph, his retainers, Mrs. Merry-

thought, and Michael put up for the night at the Bell Inn in Waltham. When they mistook the inn for a castle, the innkeeper indulgently joined them in their make-believe.

Humphrey, meanwhile, had returned to old Venturewell, to whom he complained of his treatment at the hands of Jasper. Irate, Venturewell went to old Merrythought and threatened to kill Jasper. (George and Nell at this point were so taken with the plot of the play that they believed it to be real.) Old Merrythought, carefree as usual, paid no heed to Venturewell's vengeful threats.

That night, while Luce was asleep in Waltham Forest, Jasper decided to test her love for him. Drawing his sword, he aroused the girl with threats that he intended to kill her because her father had discharged him. (Nell excitedly urged George to raise the London watch, to prevent what appeared to her to be certain violence.) As Luce trustingly submitted to Jasper's threats, Venturewell, Humphrey, and their men appeared and rescued her. Jasper, hopeful that he might somehow explain his behavior to Luce, followed them.

Next morning, at the Bell Inn, Ralph, unable to pay the reckoning, was threatened by the landlord. (George gave Ralph twelve shillings so that he could pay.) Mrs. Merrythought and Michael, disenchanted, went home. But Ralph, still in search of romantic adventure, was directed by the innkeeper to a barber shop in the town, where, he said, a giant named Barbaroso committed enormities every day. (At this point Mrs. Merrythought returned to the stage, only to be dragged off by George and Nell, who could not wait to see Ralph's fight with the barber.)

Ralph, after challenging the barber to mortal combat, knocked him down. While he begged for mercy, Ralph directed his retainers to liberate the barber's victims. One was a knight whose face was covered with lather. Another was a man on whom the barber had done minor surgery.

As other victims appeared, the barber was spared on the condition that he no longer subject humans to such indignities. (George and Nell beamed with pride at Ralph's conquest of the giant Barbaroso, and Nell allowed Mrs. Merrythought and Michael to appear on the stage.)

Mrs. Merrythought despaired because she was unable to get old Merrythought to have a serious thought. (Nell, furious at the old man's carefree indifference, ordered a beer to calm her temper. Then the action of the play became somewhat too pedestrian for the tastes of George and Nell. The couple next requested that Ralph be involved in a truly exotic adventure.)

Ralph suddenly found himself an honored guest at the court of Moldavia. Courteously rejecting Princess Pompiana's favors, he declared that he was promised to Susan, the daughter of a cobbler in London. (George gave Ralph a handful of small coins to distribute as largess to the royal household. Nell commended Ralph's loyalty and patriotism in preferring a London girl to a princess of a foreign land.)

Luce, meanwhile, was confined to her room with the prospect of marriage to Humphrey in three days' time. Mrs. Merrythought sought aid, unsuccessfully, from old Venturewell. Venturewell received a letter of repentance from Jasper, allegedly written by the youth as he lay dying of a broken heart, with the request that his body be conveyed to Luce. Hard upon the letter came a coffin, which was carried to Luce's room. Jasper, quite alive, sprang from the coffin, made explanations to Luce, placed her in the coffin, and had

it removed from the room. He hid in the closet. Venturewell, still vengeful, ordered the coffin to be delivered to old Merrythought, who by that time was penniless, although still merry. (George, no respecter of plot, demanded that Ralph appear again.) Ralph, in the guise of Maylord, presented the month of May to the city of London.

Jasper, meanwhile, covered his face with flour and, appearing as a ghost, told old Venturewell that he would never see his daughter again. Thoroughly frightened and repentant of his past actions, the old man thrashed Humphrey, who had come to see Luce, and sent him away. (George and Nell, their interest flagging, demanded diversion in which Ralph would be the center of attention.) Ralph appeared as a highly efficient captain leading a parade of London volunteers.

The coffin containing Luce was delivered to old Merrythought, who continued to be indifferent. When Jasper appeared and revealed Luce's presence, the young people prevailed upon old Merrythought to take back Mrs. Merrythought and Michael. Venturewell, still mindful of Jasper's ghost, told old Merrythought that he forgave all Jasper's transgressions. Jasper and Luce then confronted Venturewell, who offered them his blessings. (George and Nell, unaware of dramatic proprieties, asked for the stage death of Ralph so that the play could end properly.) Ralph, with a forked arrow through his head, delivered an absurd speech about Princess Pompiana and Susan. (Highly pleased with the sad ending, Nell invited the audience to partake of tobacco and wine at her house.)

THE KNIGHTS

Type of work: Drama

Author: Aristophanes (c. 448-385 B.C.)

Type of plot: Political satire

Time of plot: Fifth century B.C.

Locale: Athens

First presented: 424 B.C.

Principal characters:

DEMUS, a slave master, a personification of the Athenian people

DEMOSTHENES, slave of Demus

NICIAS, another slave

CLEON THE PAPHLAGONIAN, a favorite slave and a personification of the Athenian tyrant

A SAUSAGE-SELLER, later called Agoracritus

Critique:

In 426 B.C., Cleon, tyrant of Athens, accused Aristophanes of fraudulently using the privileges of his citizenship. In this play, presented two years later, the playwright attacked and ridiculed his powerful enemy, whom he presents as a fawning slave to his master but insolent and arrogant to his fellow slaves. As political satire, the play is one of wit and wisdom. Aristophanes' message is that as long as men will not look beyond their noses, they will continue to sell each other short, never realizing that at the same time they are giving themselves the shortest weight.

The Story:

Demus, a selfish and irritable old man, a tyrant to his slaves, had purchased a tanner, who was nicknamed the Paphlagonian. This slave, a fawning, foxy fellow, quickly ingratiated himself with his new master, to the dismay of all the other slaves in Demus' household, Demosthenes and Nicias in particular. Because of the Paphlagonian's lies, Demosthenes and Nicias received many floggings. The two at one time considered running away, but decided against this course because of the terrible punishment they would receive if caught and returned to their owner. They also considered suicide, but in the end they decided to forget their troubles by tippling. Going for the wine, Nicias found the Paphlagonian asleep in a drunken stupor.

While the drunken man slept, Nicias stole the writings of the sacred oracle that the Paphlogonian guarded carefully. In the prophecies of the oracle, Demosthenes and Nicias read that an oakum-seller should first manage the state's affairs; he should be followed by a sheep-seller, and he in turn should be followed by a tanner. At last the tanner would be overthrown by a sausage-seller.

As they were about to set out in search of a sausage-seller, a slave of that butcher's trade came to the house of Demus to sell his wares. Nicias and Demosthenes soon won him over to their cause, flattering him out of all reason and assuring him that his stupidity and ignorance fitted him admirably for public life.

When the Paphlagonian awoke, he loudly demanded the return of the oracle's writings. The Sausage-Seller, however, was able to outbawl him. Spectators became involved. Some of the citizens protested against the Paphlagonian's unjust accusations of the Sausage-Seller. Others claimed that the state was falling into ruin while this shameless name-calling continued. Others accused the Paphlagonian of deafening all Athens with his din. The Sausage-Seller accused the Paphlagonian of cheating everybody. A few citizens gloated that someone even more arrogant and dishonest than the Paphlagonian had been found in the person of the Sausage-Seller. Others feared that this new demagogue would destroy

all hope of defending Athens from her enemies.

While the citizens clamored, the Sausage-Seller and the Paphlagonian continued to out-boast, out-shout, and out-orate each other. The Sausage-Seller said that he would make meatballs out of the Paphlagonian. Demus' pampered slave threatened to twitch the lashes off both the Sausage-Seller's eyes. Demosthenes broke in to suggest that the Sausage-Seller inspect the Paphlagonian as he would a hog before butchering it.

At last both began to clamor for Demus, asking him to come out of his house and decide the merits of their claims. When he answered their calls, both boasted of a greater love to do him service. Convinced by the assurances of the Sausage-Seller, Demus decided to dismiss the Paphlagonian and demanded that his former favorite return his seal of office. Both continued their efforts to bribe Demus for his favor. At last the rivals ran to consult the oracles, to prove to Demus the right of their contentions.

Each brought back a load of prophetic writings and insisted upon reading them aloud to Demus. In their prophecies they continued to insult one another, at the same time flattering Demus. The Sausage-Seller related a dream in which Athena had come down from Olympus to pour ambrosia upon Demus and the sourest of pickles upon the Paphlagonian.

Demus sent them off on another foolish errand, laughing meanwhile because he had duped both of them into serving him. But at last the Sausage-Seller convinced the Paphlagonian that he had the right of stewardship by the word of an ancient oracle in whom both believed. Having won his victory, the Sausage-Seller, now calling himself Agoracritus, began to browbeat his new master and to accuse him of stupidity and avarice. He boasted that he would now grow wealthy on bribes the Paphlagonian had formerly pocketed. To show his power, he ordered Cleon the Paphlagonian to turn sausage-seller and peddle tripe in the streets.

THE KREUTZER SONATA

Type of work: Novel
Author: Count Leo Tolstoy (1828-1910)
Type of plot: Social criticism
Time of plot: Late nineteenth century
Locale: Russia
First published: 1889

Principal characters:

VASYLA POZDNISHEF, a Russian aristocrat
MME. POZDNISHEF, his wife
TRUKHASHEVSKY, lover of Mme. Pozdnishef

Critique:

This book has been much misunderstood as representing Tolstoy's own views on marriage and the relationships of the sexes in Russian society. Actually, the story is the confession of an insane man who had murdered his wife in a fit of jealousy brought on by his insanity. Most important, however, is the Christian aspect of sexual morality which underlies the book. Explaining his novel, Tolstoy said that he wanted to do away with the false conception that sexual relationships were necessary for health, to bring to public attention the fact that sexual immorality was based in part on a wrong attitude toward marriage, and to restore the birth of children to a proper place in the sphere of marriage.

The Story:

One spring night a railway train was speeding across Russia. In one of the cars a sprightly conversation about the place of women, both in public and in the home, was in progress among a group of aristocrats. One of the listeners finally broke into the conversation with the statement that Russians married only for sexual reasons and that marriage was a hell for most of them unless they, like himself, secured release by killing the other party to the marriage. With that remark he left the group and retired to his own seat in the car. Later on he told his story to his seat companion.

His name was Pozdnishef and he was a landed proprietor. As a young man he had learned many vices, but he had al-

ways kept his relationships with women on a monetary basis, so that he would have no moral responsibility for the unfortunates with whom he came in contact. His early life had taught him that people of his class did not respect sex. The men looked on women only in terms of pleasure. The women sanctioned such thoughts by openly marrying men who had become libertines; the older people by allowing their daughters to be married to men whose habits were known to be of a shameful nature.

At the age of thirty Pozdnishef fell in love with a beautiful woman of his own class, the daughter of an impoverished landowner in Penza. During his engagement to the girl he was disturbed because they had so little about which to converse when they were left alone. They would say one sentence to each other and then become silent. Not knowing what should come next, they would fall to eating bonbons. The honeymoon was a failure, shameful and tiresome at the beginning, painfully oppressive at the end. Three or four days after the wedding they quarreled, and both realized that in a short time they had grown to hate each other. As the months of marriage passed, their quarrels grew more frequent and violent. Pozdnishef became persuaded in his own mind that love was something low and swinish.

The idea of marriage and sex became an obsession with him. When his wife secured a wet-nurse for their children, he felt that she was shirking a moral duty

by not nursing her offspring. Worse, Pozdnishef was jealous of every man who came into his wife's presence, who was received in his home, or who received a smile from his wife. He began to suspect that his wife had taken a lover.

The children born to Pozdnishef and his wife were a great trouble to him in other ways as well. They were continually bothering him with real or fancied illnesses, and they broke up the regular habits of life to which he was accustomed. They were new subjects over which he and his wife could quarrel.

In the fourth year of their marriage, the couple had reached a state of complete disagreement. They ceased to talk over anything to the end. They were almost silent when they were alone, much as they had been during their engagement. Finally the doctors told the woman she could have no more children with safety. Pozdnishef felt that without children to justify their relations, the only reason for their life together was the other children who had been born and who held them like a chain fastening two convicts.

In the next two years the young woman filled out and bloomed in health, after the burden of bearing children was taken from her. She became more attractive in the eyes of other men, and her husband's jealousy sharply increased.

Mme. Pozdnishef had always been interested in music, and she played the piano rather well. Through her musical interest she met a young aristocrat who had turned professional musician when his family fortune had dwindled away. His name was Trukhashevsky. When he appeared on the scene the Pozdnishefs had passed through several crises in their marriage. The husband had at times considered suicide and the wife had tried to poison herself. One evening, after a violent scene in which Pozdnishef had told his wife he would like to see her dead, she had rushed to her room and swallowed an opium compound. Quick

action on the part of the husband and a doctor had saved her life, but neither could forget her desperate attempt.

One evening Trukhashevsky came to Pozdnishef's home in Moscow. He and Mme. Pozdnishef played during the evening for a number of guests. The first piece they played together was Beethoven's Kreutzer Sonata. The first movement, a rapid allegro, worked upon the highly-strung emotions of the husband until he began to imagine that there was already an understanding between the musician and his wife. The idea obsessed him so that he could hardly wait until the other man was out of the house. Never in his life had music affected Pozdnishef in that manner. Between it and his jealousy, he was almost violently insane.

Two days later Pozdnishef left Moscow to attend a meeting. He went away fearful of what might happen while he was gone. On the second day of his absence, Pozdnishef received a letter from his wife saying that the musician had called at the house.

Jealousy immediately seized the husband. He rushed back to Moscow as fast as carriage and trains could carry him. He arrived at his home after midnight. Lights were burning in his wife's apartment. Taking off his shoes, he prowled about the house. He soon discovered the musician's overcoat. He went to the nursery and the children's rooms, but found everyone there asleep. Returning to his study, he seized a dagger and made his way to his wife's apartment. There he found his wife and the musician seated at a table, eating. He rushed at the man, who escaped by ducking under the piano and then out the door. Pozdnishef, beside himself with anger and jealousy, seized his wife and stabbed her. When she dropped to the floor, he ran from the room and went to his study. There he fell asleep on a sofa.

A few hours later his sister-in-law awakened him and took him to see his

dying wife. Shortly afterward the authorities carried Pozdnishef away to prison. He went under police escort to his wife's funeral. It was only after he had looked at the waxen face of the corpse that he realized he had committed a murder. Then, at his trial, Pozdnishef was found innocent because he had mur-

dered while in the heat of anger at finding his wife unfaithful to him.

Now judged insane, Pozdnishef declared that if he had it to do over, he would never marry. Marriage, he insisted, was not for true Christians with strong sensibilities and weak moral restraints.

KRISTIN LAVRANSDATTER

Type of work: Novel

Author: Sigrid Undset (1882-1949)

Type of Plot: Historical chronicle

Time of plot: Fourteenth century

Locale: Norway

First published: 1920-1922

Principal characters:

KRISTIN LAVRANSDATTER

LAVRANS BJÖRGULFSÖN, Kristin's father, owner of Jörundgaard

RAGNFRID ÍVARSDATTER, Kristin's mother

ULVHILD, and

RAMBORG, Kristin's sisters

ERLEND NIKULAUSSÖN, owner of Husaby

SIMON ANDRESSÖN, son of a neighboring landowner

LADY AASHILD, Erlend's aunt

NIKULAUS (NAAKVE),

BJÖRGULF,

GAUTE,

SKULE,

IVAR,

LAVRANS

MUNAN, and

ERLEND, sons of Erlend and Kristin

Critique:

Kristin Lavransdatter is a trilogy—*The Bridal Wreath*, *The Mistress of Husaby*, and *The Cross*—for which Sigrid Undset received the Nobel Prize in Literature. Madame Undset's work is characterized by consummate artistry in her delineation of character, in her selection of detail, and above all in her ability to tell a story. These three novels laid in medieval Norway, a period little known to the general reader, make possible the reader's acquaintance with many characters who lived long ago, but who faced many of the same great problems that the world knows today.

The Story:

Lavrans Björgulfsön and his wife Ragnfrid Ívarsdatter were descended from powerful landowners. Although Kristin had been born at her father's manor Skog, she spent most of her childhood at Jörundgaard, which fell to Lavrans and Ragnfrid upon the death of Ragnfrid's father. Kristin's childhood

was exceedingly happy.

A second daughter, Ulvhild, was crippled at the age of three. Lady Aashild, a declared witch-wife, was sent for to help the child. Kristin became well acquainted with Lady Aashild that summer.

When she was fifteen, Kristin's father betrothed her to Simon Andressön of Dyfrin. One evening Kristin slipped away to bid goodbye to a childhood playmate, Arne Gyrdson, and on her way home Bentein, Sira Eirik's grandson, accosted her. She escaped after a fight with him, physically unharmed but mentally tortured. Later that year Arne was brought home dead after having fought with Bentein over Bentein's sly insinuations regarding Kristin. Kristin persuaded her father to put off the betrothal feast and permit her to spend a year in a convent at Oslo.

Soon after entering the Convent of Nonneseter, Kristin and her bed-partner, Ingebjörg Filippusdatter, went into Oslo

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to shop, accompanied by an old servant. When they became separated from the old man, they were rescued by a group of men riding through the woods. In that manner Kristin met Erlend Nikulaussön, the nephew of Lady Aashild. In July, Kristin and Erlend met once more at the St. Margaret's Festival and that night vowed to love each other. The following morning Kristin learned from Ingebjörg of Eline Ormsdatter, whom Erlend had stolen from her husband, and by whom Erlend had had two children. Later that summer, while visiting her uncle at Skog, Kristin and Erlend met secretly and Kristin surrendered to Erlend. During the following winter Kristin and Erlend managed to meet frequently. In the spring, Kristin told Simon of her love for Erlend and her desire to end their betrothal. He agreed, much against his will. Lavrans and Ragnfrid unwillingly accepted Kristin's and Simon's decision.

When Erlend's kinsmen brought suit for Kristin's hand in marriage, Lavrans refused. During the winter Erlend and Kristin planned to elope to Sweden. While they were making their plans at Lady Aashild's home, Eline Ormsdatter overtook them. Discovered by Erlend when she was trying to give poison to Kristin, she stabbed herself. Erlend and Sir Björn, Lady Aashild's husband, put her on a sled and took her south to be buried. Kristin returned home.

The following spring Erlend's relatives again made a bid for Kristin's hand, and worn out with suffering—Ulvhild's death and Kristin's unhappiness—Lavrans agreed to the betrothal. During Erlend's visit at Whitsuntide, Kristin became pregnant. On the night of the wedding Lavrans realized that Kristin already belonged to Erlend. He had given to Erlend what Erlend had already possessed.

After her marriage Kristin moved to Erlend's estate at Husaby. She was quick to notice the neglect everywhere evident. In the next fifteen years she bore Er-

lend seven sons—Nikulaus, Björgulf, Gaute, the twins Ivar and Skule, Lavrans, and Munan. At the same time she struggled to save her sons' inheritance by better management of Husaby. But Erlend, intent on becoming a great man, sold land to pay his expenses and granted tenants free rent in exchange for supplies for his military musters.

Simon Andressön who lived at Formo with his sister Sigrid and his illegitimate daughter, Arngjerd, made suit to Lavrans for Kristin's youngest sister, Ramborg. The following year Lavrans died, followed two years later by Ragnfrid. Kristin's part of the inheritance was Jörundgaard.

There was much unrest in the country at that time. A boy, Magnus VII, had been named king of both Sweden and Norway, and during his childhood Erling Vidkunssön was made regent of Norway. When Magnus reached the age of sixteen, Sir Erling resigned and soon Norway had little law or order. During those years of unrest Erlend conspired to put another claimant on the throne of Norway. Arrested, he was tried for treason by a king's-men's court. Erlend came off with his life, but he had to forfeit all his lands.

Erlend went with Kristin and his sons to Jörundgaard to live; but he cared little for farming or for the people of the dale, and the neighbors avoided Jörundgaard. As the children grew to manhood, Kristin became more fearful for their future. In her desire to further their fortunes, she and Erlend came to harsh words and she told him he was not a fit lord of Jörundgaard. He left her and went to Haugen, the farm where Lady Aashild had spent her last days. Kristin, although she longed to have Erlend back, felt that she had been in the right and struggled along with the help of Ulf, a servant, to make Jörundgaard produce.

The following winter her brother-in-law Simon died as a result of a cut on the arm, sustained while separating two

drunken fighters. Before he died, he asked Kristin to go to Erlend and settle their quarrel. Kristin promised to do so. Ramborg gave birth to her son six weeks early, and upon Simon's death named the child Simon Simonsson.

Kristin kept her promise and went to Haugen to ask Erlend to return to Jörundgaard, but he refused. She stayed at Haugen that summer and then returned home to her sons. Finding herself again with child, she sent her sons to tell her husband. When the child was born, Erlend still did not come to her. The child died before it was three months old. Soon thereafter, when Bishop Halvard came to the parish, Jardtrod, Ulf's wife, went to him and charged Ulf with adultery with Kristin. Lavrans, unknown to the rest of the family, rode to Haugen to get his father. Erlend returned immediately with his son, but in a scuffle in the courtyard he was wounded and he died. The same year Munan died of a sickness which went around the parish. Thus Kristin was left with six sons, each of whom must make his way in the world.

Ivar and Skule, the twins, took service with a distant kinsman. Ivar married Signe Gamalsdatter, a wealthy young widow. Nikulaus and Björgulf entered the brotherhood at Tautra. Gaute fell in love with Jofrid Helgesdatter, heiress of a rich landowner. The two young people eloped and were not married until the summer after the birth of their child, Erlend. During that winter they lived at Jörundgaard and after their marriage Kristin relinquished the keys of the manor to Jofrid. Lavrans took service with the Bishop of Skaalholt and sailed to Iceland.

Kristin, who felt out of place in her old home after she was no longer mistress there, decided to go to Nidaros and enter a convent. In the year 1349, after Kristin had been in the cloister for about two years, her son Skule went to see her. From him she received the first news of the Black Plague. The disease soon engulfed the whole city, carried off her two sons in the convent, Nikulaus and Björgulf, and finally caused Kristin's own death.

THE LADY FROM THE SEA

Type of work: Drama

Author: Henrik Ibsen (1828-1906)

Type of plot: Psychological realism

Time of plot: Nineteenth century

Locale: A small town in northern Norway

First presented: 1889

Principal characters:

DOCTOR WANGEL, a physician

ELLIDA, his second wife

BOLETTA, and

HILDA, his daughters by a former marriage

ARNHOLM, a schoolmaster

LYNGSTRAND, a sculptor

A STRANGER

Critique:

The Lady from the Sea was the first of the psychological dramas written by Ibsen, who had formerly devoted himself almost entirely to social criticism. Here the characters are not merely part of a class, for they are strongly and finely drawn in their own right. Also, there are two subplots, another departure from the great dramatist's usual style. Technically, the play does not measure up to the perfection of the social dramas, largely because the treatment of his material was new to Ibsen. The story is intensely moving, however, and worthy of the attention of all readers. The drama was published in 1888, prior to its first presentation.

The Story:

There was no real affection between Ellida Wangel and her two stepdaughters, Boletta and Hilda. She had married their father, Doctor Wangel, several years before, soon after the death of his first wife. He had met Ellida in the seacoast town in which she lived, a town she loved because it was near the sea. In fact, the sea seemed to dominate her whole life, and she felt stifled in her new home, which was surrounded by mountains.

Arnholm, Boletta's former tutor, paid a visit to the Wangel home. He had known and loved Ellida before her marriage to Doctor Wangel, but she had refused his suit because, as she told him, she was

betrothed to another. As the two former friends talked, a traveling sculptor, Lyngstrand, stopped to tell them of a group he hoped to model. Lyngstrand had been at sea and there had met a sailor who told him a strange story. The sailor had married a woman who had promised to wait for him, but three years ago he had read that his wife had married another man. The sailor had told Lyngstrand that his wife was still his, that he would have her even though she had broken her vows.

This strange tale moved Ellida, seemed even to frighten her. Her moodiness following the telling of the story made her husband believe she was unhappy because she was away from the sea, and he offered to move his family to the seashore so that Ellida could regain her peace of mind. But Ellida knew that this move would not bring her happiness, while it would make him and the girls unhappy to leave their home. And so she told him the real cause of her misery.

Some years before she had come under the spell of a sailor whose ship was in port for only a few days. He too loved the sea and seemed to be part of it. Indeed, he and Ellida seemed to be animals or birds of the sea, so closely did they identify themselves with the vast waters. Then the sailor murdered his captain, for a reason unknown to Ellida, and he was forced to flee. Before he left, he took his

ring and one from her hand, joined them together, and threw them into the sea. He told her that his act joined them in marriage and that she was to wait for him.

At the time she seemed to have no will of her own in the matter, but to be completely under his spell. Later she regained her senses and wrote to tell him that all was over between them, that the joining of the rings was not a lasting bond. But he ignored her letters and continued to write that he would come back to her.

Ellida told her husband that she had forgotten the sailor until three years ago, when she was carrying the doctor's child. Then, suddenly, the sailor seemed very close to her. Her child, who lived only a few months, was born—or so she believed—with the eyes of the stranger. She had felt such guilt that from that time on she had not lived with her husband as his wife. The anguish she had suffered was affecting her mind and she feared that she would go mad. She loved her husband, but she was drawn to the man of the sea whom she had not seen in ten years.

Doctor Wangel, trying to comfort his wife, was also worried about her sanity. One day a Stranger appeared in their garden. He was the sailor, come to claim Ellida. He told her that he had come to hold her to the vow she had taken years before. Ellida said that she could never leave her husband, but the Stranger would not listen. Then the doctor told the Stranger that he would never allow his wife to leave him, that the Stranger could not force her to go against her will. The Stranger said that he would never force her, but she would come to him of her own free will. Those words, of her own free will, seemed to fascinate Ellida. She repeated them over and over and gained strength from them. The Stranger left, saying that he would return for her answer the next night and telling her that if she refused to join him, she would never see him again.

Ellida begged her husband to save her from the Stranger. He tried to persuade her that her mind had been conditioned by the story of the sailor and his unfaithful wife that Lyngstrand had told her. He reminded her also that the sailor did not even look as she had remembered him. But Ellida would not be comforted. She told her husband that there was only one way she could ever make the right decision and save her sanity. The doctor must release her from her marriage vows, not by divorce but only by a verbal release. Then she would be free to choose between her husband and the Stranger. She said that she had never been free. First she had been under the will of the Stranger, then under the will of her husband.

The doctor refused her request because he thought he must save her from the Stranger and from herself. He felt that the Stranger had an evil influence over his wife, and he wanted to save her from disaster. He promised her, however, that after the Stranger left, he would release her from her vow to him and give her the freedom she wished.

The next night the Stranger came again, as he had promised, and Ellida and her husband met him in the garden. When the Stranger asked Ellida to come with him of her own free will, the doctor ordered the Stranger to leave the country or be exposed as a murderer. The Stranger showed them a pistol which he said he would use to take his own life rather than give up his freedom.

Then Ellida told her husband again that he must release her from her marriage vows, for although he could keep her body tied in this place he could not fetter her soul and her desires. Seeing that she was right and that his refusal would drive his wife out of her reason, the doctor told her that he would release her from her bargain with him. She saw that he loved her enough to put her happiness above his own. She turned to the Stranger, who was pleading with her to leave with him on the ship standing offshore, and

told him that now she could never go with him. The Stranger, realizing that there was something between these two that was stronger than his will, left them after promising never to return again.

Ellida assured her husband that her mind was whole once more and that she would never again long for the Stranger or the sea. The unknown no longer had a power over her, for at last she had made a decision of her own free will. Because

she had been free to choose or reject the fascination of the Stranger, she had found the will to reject him. Now she could go with her husband and live again as his wife. She knew too that she could win his daughters to her and think of them as her own. Ellida would never again feel like the wild, eager birds of the sea. She would bind herself forever to the land, and in her bondage she would find freedom.

LADY INTO FOX

Type of work: Novelette
Author: David Garnett (1892-)
Type of plot: Fantasy
Time of plot: 1880
Locale: England
First published: 1923

Principal characters:

MR. RICHARD TEBRICK
SILVIA FOX TEBRICK, his wife

Critique:

Lady Into Fox is a story in which its author, like Coleridge in *The Rime of the Ancient Mariner*, attempts to make the unreal seem probable. Perhaps many a bridegroom, and as suddenly, has found himself married to a vixen. The book is fantasy, but fantasy written with scrupulous regard for realistic detail. So far as the book's underlying meaning is concerned, the reader may make whatever interpretation he will. It is first of all an entertaining story.

The Story:

Silvia Fox married Richard Tebrick in 1879 and went to live with him at Rylands, near Stokoe, Oxon. The bride was oddly beautiful, a woman with small hands and feet, reddish hair, brownish skin, and freckles. Early in the year 1880, while the two were still very much in love, Silvia accompanied her husband on a walk. Hearing the sounds of a hunt, Mr. Tebrick pulled his bride forward to get a good view of the hounds. Suddenly she snatched her hand away and cried out. Beside him on the ground where his wife had stood Mr. Tebrick saw a small red fox.

Even in her changed form, he could still recognize his wife. When she began to cry, so did he, and to soothe her he kissed her on the muzzle. Waiting until after dark, he buttoned her inside his coat and took her home. First he hid her in the bedroom; then he announced to the maid that Mrs. Tebrick had been

called to London. When he carried her tea to the bedroom and found his poor fox trying to cover herself with a dressing gown, he dressed her properly, set her up on some cushions, and served her tea, which she drank daintily from a saucer while he fed her sandwiches.

Because the dogs had all that time been making a clamor, he went out into the yard and shot them. Then he dismissed the servants and retired to bed, sleeping soundly with his vixen in his arms. The next morning their daily routine started. First he would cook breakfast; later he would wash and brush his wife. Next they would eat breakfast together, the same food Silvia had enjoyed before her transformation. Once he started reading to her from *Clarissa Harlowe*, but he found her watching a pet dove in its cage nearby. Soon Mr. Tebrick began to take his vixen outdoors to walk. On such occasions her chief joy was chasing ducks near the pond.

One day after tea she led him to the drawing-room with gestures that showed she wished him to play the piano. But when she continued to watch the bird, he freed the dove from its cage and tore his wife's picture into bits. He also found himself disgusted by the way she ate a chicken wing at the table. One night she refused to share his bed and pranced about the room all night.

The next morning the poor husband

tried an experiment. From town he brought her a basket containing a bunch of snowdrops and a dead rabbit. Silvia pretended to admire the flowers; but when her husband left the room purposely, she devoured the rabbit. Later she repented and showed by motions that she wanted him to bring out the stereoscope so that she could admire the views. She refused to sleep with him again that night. Next day she pulled off her clothes and threw them into the pond. From that time on she was a naked vixen, and Richard Tebrick drank frequently to drown his sorrows.

At last Mr. Tebrick decided that to avoid scandal he must move to another location with his vixen, and he chose the cottage of Nanny Cork, Silvia's old nurse, as his place of retreat. He drove over in a dog cart with his wife in a wicker basket on the seat beside him. The best feature of their new home was a walled garden in which the fox could enjoy the air without being seen, but she soon began to dig under the walls in her attempts to escape. Once, thwarted in an attempt to escape, she bit her husband on the hand. Finally he gave his vixen her freedom, and allowed her to run wild in the woods.

Stricken with grief over the loss of his wife, Mr. Tebrick hired a jockey named Askew to follow the hunts and report on the foxes killed. He shot two fox

hounds who strayed on his land.

One night Mr. Tebrick heard a fox bark. He heard the barking again in the morning. His vixen had returned to lead him to her earth and proudly display her litter of five tiny cubs. Mr. Tebrick was jealous, but at last he overcame his scruples and went each day to visit the young foxes. Able to identify the cubs by that time, he christened them Sorel, Kaspar, Selwyn, Esther, and Angelica. Of the whole litter, Angelica was his favorite because she reminded him of her mother.

The Reverend Canon Fox arrived to visit Mr. Tebrick. After hearing Mr. Tebrick's story, the clergyman decided that the man was insane. As the cubs grew older, Mr. Tebrick spent most of his time in the woods, hunting with the vixen and her young by day and sleeping outside with them at night. Once he purchased and brought to them a beehive of honey.

One winter day Mr. Tebrick was outside listening to the sounds of a hunting chase that ended at his own gate. Suddenly the vixen leaped into his arms, the dogs so close after her that Mr. Tebrick was badly mauled. Silvia was dead. For a long time Mr. Tebrick's life was despaired of; but he recovered to live to a hale old age, and may be still living.

THE LADY OF THE LAKE

Type of work: Poem

Author: Sir Walter Scott (1771-1832)

Type of plot: Semihistorical romance

Time of plot: Sixteenth century

Locale: Scottish Highlands

First published: 1810

Principal characters:

JAMES OF DOUGLAS, a banished nobleman

ELLEN DOUGLAS, his daughter

MALCOLM GRAEME, loved by Ellen

RODERICK DHU, a rebel Highland chief

JAMES FITZ-JAMES, a nobleman of royal birth

ALLAN-BANE, a minstrel

Critique:

As the poet of Scottish history and legend Sir Walter Scott stands in a class alone. His poetry is in a sense painting, for his descriptions are so vivid and intense that his readers cannot fail to see the scenes he reveals to them. It is obvious that he loved the locale he described and understood the people who inhabited the wild Highlands. In *The Lady of the Lake* he delved into Gaelic history, to retell a legend that had been popular for generations. The result was one of his best-known poems, loved by readers of all ages.

The Story:

As he followed a stag during a hunt, James Fitz-James became lost in the Highlands. He wandered around until he came to Loch Katrine, a beautiful lake surrounded by steep mountains. There he met the lovely Ellen, who told him that his coming had been foretold by Allan-Bane, an ancient minstrel who served her father. When she offered the hunter food and shelter for the night, Ellen did not volunteer to tell him her name or anything of her family history, and courtesy forbade his asking questions. Fitz-James was disturbed, however, because she bore such a marked resemblance to members of the Douglas clan, a family banished by the king. When he departed the next morning, he still knew nothing about the young girl whose beauty and grace had deeply touched his heart.

Fitz-James was correct in his fear that Ellen was of the Douglas clan. Her father was James of Douglas, once a powerful friend of the king, but now hunted and with a price on his head. He and Ellen and his sister were protected by Roderick Dhu, a rebel against the king and the leader of a large and powerful Highland clan. Roderick Dhu wanted Ellen's hand in marriage, but although she honored him for the aid he gave her father she detested him for his many cruel and merciless deeds. He killed and plundered a will, trying to avenge himself on the king and the Lowlanders who he felt had robbed him and his people of their land and wealth. Among the men he hated was Malcolm Graeme, a young nobleman Ellen's former suitor, whom she loved. After Ellen's refusal of his proposal, Roderick Dhu called his clan together to fight Malcolm and the other supporters of the king. His excuse was that he feared Malcolm would lead the king to the hiding place of Douglas.

Like lightning, burning beacons and swift-riding messengers carried through the Highlands word that the clan was gathering. Young men left their bride at the church door and mere boys replaced fathers who had died since the last gathering. The women and children were placed on a lonely and protected island for safety, for a fierce and dangerous battle was to be fought. A hermit monk prophesied that the party who spilled the first

foe's blood would be the victor. The prophecy suited Roderick Dhu, whose men had seen a spy lurking in the mountains and even now had lured the stranger into paths which would lead him into a trap. He would be killed by Roderick Dhu's men and thus the Highlanders would be assured of victory.

James of Douglas left Ellen. Although he did not tell her his destination, she knew that he had gone to give himself up to the king in order to prevent the bloodshed of a great battle. Allan-Bane tried to cheer Ellen by telling her that his harp sang of glad tidings, but she would not hear him. As she sat grieving, Fitz-James appeared again. Ellen knew that he had been tricked by Roderick Dhu's men, for no one could gain entrance to a place so hidden and secret without their knowledge. But Fitz-James, refusing to heed her warning, asked her to return to the court with him. She refused, telling him of her love for Malcolm Graeme. Then Fitz-James gave her his ring which had been given to him by the king. He said the king owed him a favor and would grant any request made by the bearer of the ring. It would also promise a safe journey through the Lowlands to anyone wearing it. Fitz-James placed the ring on Ellen's finger and then departed quickly.

His guide led him through the mountain paths until they came upon a crazed woman who sang a warning song to Fitz-James. The guide thrust his sword into her. Fitz-James then killed the guide and returned to the side of the crazed woman who, before she died, told him that Roderick Dhu had killed her lover and caused her to lose her sanity. Fitz-James vowed that he would meet Roderick Dhu and avenge the woman. Having been warned by her as well as by Ellen, he was traveling cautiously when he stumbled on a guard stationed by a watch fire. The sentry called him a spy, wanted by Roderick Dhu, but offered him rest and safety, for the laws of the clansmen demanded courtesy even to one's enemy. The guard, after promising to lead Fitz-

James safely through Roderick Dhu's lines, kept his word, even though Fitz-James called Roderick Dhu a coward and a murderer. When they reached a place of safety, the sentry revealed himself as Roderick Dhu. His promise fulfilled, he then challenged Fitz-James to a duel. In personal combat Roderick Dhu proved the stronger, but Fitz-James, who was more skilled, overcame the rebel. Then Fitz-James blew his horn and called his men to carry Roderick Dhu to a prison cell.

In the meantime James of Douglas went to the court to give himself up. First, however, he took part in some games being staged that day and won every event he entered. The whisper went through the crowds that only a Douglas could possess such skill and strength. Then Douglas offered himself to the king as a ransom for his friends and clansmen. When the king ordered him thrown into prison, the people sided with Douglas and would have risen against the king. Douglas quieted them, for he would not act against his monarch, and allowed himself to be taken. The king sent messengers to the Highlanders with word that there was no need to fight; Douglas had surrendered and Roderick Dhu was a prisoner.

Ellen and Allan-Bane went to the court to seek the release of her father. The ring given her by Fitz-James afforded her safety along the way. Before news came that a truce had been arranged, Allan-Bane went to Roderick Dhu's cell and sang to him of a fierce battle that had been fought. Roderick Dhu died with a smile, for he believed that his clansmen had fought bravely.

Ellen prepared for her audience with the king. Fitz-James went to her quarters to conduct her to the court, but when they arrived she noted that everyone bowed before Fitz-James. It was not until then that she knew Fitz-James was in reality the king. He told her to claim the favor promised by the ring, but there was nothing she could ask. The king had

already restored her father to favor and Roderick Dhu was dead, so that she could not plead mercy for him. She tried to stammer something about Malcolm Graeme, but the king read her heart and called

Malcolm to her side. He forgave Malcolm for trying to aid the rebels and redeemed the ring Ellen wore by joining her with her beloved.

LADY WINDERMERE'S FAN

Type of work: Drama

Author: Oscar Wilde (1856-1900)

Type of plot: Comedy of manners

Time of plot: Nineteenth century

Locale: London

First presented: 1892

Principal characters:

LADY WINDERMERE, a proper woman

LORD WINDERMERE, her husband

LORD DARLINGTON, a man about town

MRS. ERLYNNE, an adventuress

LORD AUGUSTUS LORTON, Mrs. Erlynne's fiancé

Critique:

This play is noted for one of the wittiest and best constructed first acts in the history of drama. The exposition, terse and interesting, leads inevitably to the scene in which Lady Windermere threatens to strike with a fan her own mother, whose true relationship she does not know. The plot of the drama is dated today, but it still conveys, to an amazing degree, Wilde's central idea that the "good woman" often costs a great deal more than she is worth.

The Story:

On her birthday Lord Windermere presented his wife with a very beautiful and delicately wrought fan with her name, Margaret, engraved upon it. She intended to carry the fan at a ball she was giving that evening, a ball to which everyone of importance in London had been invited.

That afternoon the Duchess of Berwick called on Lady Windermere, to tell her friend of a rumored affair between Lord Windermere and Mrs. Erlynne, a fascinating but notorious woman not received in the best houses. According to the duchess' story, Lord Windermere had for some months been supplying Mrs. Erlynne with funds for her support, and the old dowager's suggestion was that Lady Windermere should take immediate steps to learn the relationship between the two.

Lady Windermere was naturally upset. Determined to find out if there were

any truth in the gossip, she opened her husband's desk. In a locked bank book, which she ripped open, she found evidence of her husband's duplicity, a record of checks issued to Mrs. Erlynne over a long period of time.

Angry and hurt at Lord Windermere's apparent failure to appreciate love and virtue, she turned on him the moment he appeared. His main concern was annoyance that his wife had dared tamper with his property behind his back. He informed her that his relations with Mrs. Erlynne were perfectly honorable, that she was a fine but unfortunate woman who wished to win the regard of society once more. Moreover, Lord Windermere explicitly ordered his wife to send Mrs. Erlynne an invitation to the ball. When Lady Windermere refused, her husband wrote an invitation. Angered at his act, Lady Windermere threatened to strike Mrs. Erlynne with the fan if she dared cross the threshold of Windermere House.

But when Mrs. Erlynne appeared at the ball, Lady Windermere lost her resolution and let the fan drop to the floor. The guests, believing that Mrs. Erlynne had been invited by Lady Windermere herself, naturally accepted her. She was lionized by all the men, and the women, curious because of the many stories they had heard, wanted to see at first hand what she was really like. Among her special admirers was Lord Augustus Lorton, the Duchess of Berwick's disrepu-

table brother, to whom she had just become engaged to be married. Mrs. Erlynne was not the only woman greatly admired that evening. Lord Darlington was persistently attentive to Lady Windermere. Mrs. Erlynne's presence at the ball having put Lady Windermere into a reckless mood, Lord Darlington succeeded in persuading his hostess to leave her husband and come to him.

After the guests had gone, Lady Windermere had a violent struggle with herself, the outcome being a letter informing Lord Windermere that she was leaving his house forever. She gave the letter to a servant to deliver and left for Lord Darlington's apartments.

Mrs. Erlynne, who with Lord Augustus had remained behind to talk with Lord Windermere, discovered the letter Lady Windermere had written, and the thought of that lady's rash act brought back old memories. Twenty years before Mrs. Erlynne had written a similar letter to her husband, and had left him and their child for a lover who had deserted her. Her years of social ostracism had made her a stranger to her own daughter. Perhaps, however, she could keep her daughter from making the same mistake. Lady Windermere should never feel the remorse that her mother, Mrs. Erlynne, had known.

Mrs. Erlynne took Lady Windermere's letter and hurried to Lord Darlington's apartments, first persuading Lord Augustus to take Lord Windermere to his club and keep him there for the rest of the night. In Lord Darlington's rooms, without revealing her identity, Mrs. Erlynne managed to persuade Lady Windermere to think of her child and go back to her husband. Out of the depths of her own bitter experience, Mrs. Erlynne insisted

that Lady Windermere's first duty was not to her husband but to her child.

As Lady Windermere was leaving, Lord Darlington returned, accompanied by Lord Windermere and Lord Augustus. Mrs. Erlynne, after hurrying her daughter to a waiting carriage, remained to face the gentlemen. It was an ordeal, for in her haste Lady Windermere had forgotten her fan and Lord Windermere, discovering it, became suspicious. Mrs. Erlynne appeared from behind a curtain with the explanation that she had taken the fan in mistake for her own when she left Windermere House. Her explanation saved Lady Windermere at the cost of her own reputation. Lord Windermere was furious, for he felt that he had in good faith befriended and helped a woman who was beneath contempt. Lord Augustus promptly declared that he could have nothing further to do with Mrs. Erlynne.

Lady Windermere alone defended Mrs. Erlynne. She realized at last that by some strange irony the bad woman had accepted public disgrace in order to save the good one. Lord Windermere, knowing nothing of what had happened, resolved to learn the whole truth when Mrs. Erlynne arrived to return the fan. But the mother, not wanting to shatter Lady Windermere's illusions, refused to reveal herself to the daughter. Waiting for Mrs. Erlynne outside the house, however, was Lord Augustus, who had accepted her explanation that his own interests had taken her to Lord Darlington's rooms. Lord Windermere felt that Lord Augustus was marrying a very clever woman. Lady Windermere insisted that he was marrying someone rarer, a good woman.

THE LADY'S NOT FOR BURNING

Type of work: Drama

Author: Christopher Fry (1907-)

Type of plot: Poetic comedy

Time of plot: About 1400

Locale: The small market town of Cool Clary

First presented: 1948

Principal characters:

RICHARD, an orphaned clerk

THOMAS MENDIP, a discharged soldier

HEBBLE TYSON, mayor of Cool Clary

MARGARET DEVIZE, his sister

NICHOLAS, and

HUMPHREY, her sons

ALIZON ELIOT, betrothed to Humphrey

JENNET JOURDEMAYNE, a witch

Critique:

A poetic drama set in the late Middle Ages, *The Lady's Not for Burning* is a strange mixture of comedy and poetry. The excellent humor is in the lines of the play, however, as much as in the development of situation and plot. The discharged soldier, egoist and misanthrope, is a character whom Shaw might have created, but the situation into which he projects himself is one of un-Shavian whimsy and symbolism. The play has been successful here and abroad. Christopher Fry has restored poetry and humor to the modern stage.

The Story:

Thomas Mendip wanted to be hanged, but he could get no one to take an interest in his case because everyone in Cool Clary was interested in a witch who was accused of having turned old Skipps, the rag and bone man, into a dog. Thomas begged the mayor's clerk, Richard, to get him an audience with the mayor so that he could confess his crime. But Richard had other things on his mind. The mayor's nephew, Humphrey Devize, had been betrothed to Alizon Eliot, and the girl was due to arrive any minute. No one had time for a fool who wanted to be hanged.

Alizon was one of six daughters whose

father feared he had too many girls to marry off. He had placed Alizon in a convent, but after he had got rid of his other daughters easily enough he changed his mind about her and promised her to Humphrey. Humphrey's brother Nicholas had read in the stars that Alizon belonged to him, however, and so he knocked his brother down, hoping to kill him and take Alizon for himself. Humphrey, although he was not dead, lay still. He had not knocked himself down and so he would not pick himself up. Their mother, Margaret Devize, sister of the mayor, sometimes thought motherhood was too much for any woman. Since the boys had become untidy from lying in the rain and mud, she feared Humphrey's unclean linens might discourage Alizon.

When Mayor Hebble Tyson found Thomas waiting to be hanged, he was very much upset. Hebble was a little tired of strangers dropping into town with such ridiculous requests. It was all very irregular. Suspecting that someone was making a mockery of his authority, he threatened to have Thomas tortured if he did not go away and stop his bother. But Thomas held out for hanging or nothing. He confessed to killing old Skipps and a worthless pander. He did

not expect to get the favor of hanging for nothing; he knew the rules, all right.

Thomas' interview with Hebble was interrupted by the announcement from Nicholas that a witch was waiting to see the mayor. Poor Hebble, upset at that news, insisted that he would not have his honor toyed with.

The witch was young and beautiful. Her name was Jennet Jourdemayne, a wealthy young orphan whose property would be confiscated if she were condemned for witchcraft. Jennet thought the accusations a joke, for she had been accused of turning old Skipps into a dog and of doing other evil deeds besides. She had come to Hebble for the protection of his laughter at the crimes of which the mob outside accused her. Hebble, not amused, sent for the constable to arrest her. Thomas tried to divert attention from her to himself by insisting that he had murdered Skipps and the pander, but no one paid the least attention to him. He even told all assembled that the end of the world would come that night. All he got for his pains was to be thrown into the cellar with Jennet, to await her burning on the morrow.

Hebble and his associates had a problem on their hands. Jennet would admit nothing and Thomas would not stop confessing. Thomas was a poor ex-soldier and Jennet had property; she had to be the guilty one. At last Hebble had an idea. They would leave the two together while he and the others listened at an open door. The two were brought forth from the cellar, Thomas still wearing thumb screws to make him stop confessing. Jennet told Thomas of her father, a scientist who had given his life to his dreams. She would have no such nonsense. Facts and facts alone would rule her life—until tomorrow, when she would be burned. Fancy and imagination, she said, had caused her present trouble. Overhearing this conversation, Hebble was convinced that Jennet was a witch. At any rate she was wealthy, and her

property would go to the city when she was burned.

From the conversation Hebble also learned that Thomas wanted to be hanged because he found life mean and dull. Therefore his punishment was to spend the night in joy and revelry at the party which would announce the betrothal of Humphrey and Alizon. Thomas would not agree to attend until Jennet was allowed to go to the party with him. Dressed in one of Margaret's old gowns, she was sent to the party, where Humphrey, the bridegroom-to-be, no longer wanted Alizon. Since Humphrey would not claim her, neither would Nicholas. Unknown to them, Alizon had found that she loved Richard and that Richard returned her love. They slipped away and were married by the priest who had found Richard in the poor box when he was just a tiny baby.

Unhappily for Thomas, he had fallen in love with Jennet and she with him. He had no wish to be in love; life was miserable enough. Jennet, on the other hand, did not want to renounce her factual world for one of love and fancy. But Jennet knew now that Thomas had not committed murder, that he had heard the mobs accusing her of turning Skipps into a dog and said he murdered the ragman only to divert suspicion from her. Then Humphrey went to Jennet and offered to get her free from the charge of witchery if she would entertain him in her cell that night. Although her body loved the thought of living, her mind and heart rebelled, and she turned down his offer. She loved Thomas too much to take life at such a price.

Fortunately for all, old Skipps was found alive. Hebble, still coveting Jennet's property, would not be satisfied, but a soft-hearted justice allowed Thomas and Jennet to slip out of town in the dark. Thomas hated to face living again, but he decided to forego the pleasure of dying for another fifty years and spend his time of waiting with Jennet.

L'AIGLON

Type of work: Drama

Author: Edmond Rostand (1868-1918)

Type of plot: Historical romance

Time of plot: 1830-1832

Locale: Austria

First presented: 1900

Principal characters:

FRANZ, Duke of Reichstadt and Napoleon's son, called L'Aiglon

EMPEROR FRANZ, his grandfather

MARIE-LOUISE, Duchess of Parma, his mother

COUNTESS CAMERATA, his cousin

THE ARCHDUCHESS, his aunt

PRINCE METTERNICH, an Austrian statesman

SERAPHIN FLAMBEAU, one of Napoleon's soldiers

COUNT SEDLINSKY, director of police

THÈRESE OF LORGET, a French exile whom Franz loved

FANNY ELSSLER, a dancer

Critique:

Edmond Rostand's sympathetic treatment of sensitive people is as evident in his portrait of Napoleon's idealistic but hesitant son as it is in that of his ugly but unselfish Cyrano de Bergerac. *L'Aiglon* is a verse drama in six acts, much of which must be cut, because of time limitations, when the play is presented on the modern stage. Either way, in print or on the stage, *L'Aiglon* is an impressive play. Perhaps the reason *Cyrano de Bergerac* is better known is that the historical feeling is not there so binding, whereas in *L'Aiglon* the character presented will always be known in history as the weak son of a dominant father.

The Story:

Marie-Louise, daughter of the Emperor Franz of Austria, had rented a villa at Baden, near Vienna, for herself, her retinue, and her son Franz. Franz had been given the title of Duke of Reichstadt by the Austrians as a sop to his feelings when they all but imprisoned him in that country to keep him from arousing the French to follow Napoleon's son as they had followed Napoleon himself.

Marie-Louise pretended a greater sorrow for her husband's death than she truly felt; actually she would have been happy enough living again at the Austrian court if it had not been for Franz, whose sorrow was so deep that he took no interest in anything his mother suggested.

Count Metternich was Franz's official jailer, though such a term was never used. It was he who arranged the police guard, under Count Sedlinsky, to spy on every move L'Aiglon made. Metternich allowed Franz to ride his horses where he would, but always there was an unseen guard along. Metternich also provided tutors for the lad, but they were warned never to speak Napoleon's name. Even the boy's history lessons were given without mention of Napoleon's exploits.

L'Aiglon was then a frail, blond lad of eighteen. He was not strong, his cough leaving him strength only to ride the horses he loved and to find a way to learn his father's history. But there were many people in Austria who were willing to back his bid to return as François, Emperor of France. The Austrian soldiers in his regiment admired his spirit and were known to cry out, "Long live Na-

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pooleon!" against the orders of those who wanted them to call out only, "Long live the duke!" The French exiles, hoping against hope, noted in reports from Paris that all the theaters were running plays about Napoleon, and that there was a cry going up to take his ashes back to Paris. The tailor and the fitter L'Aiglon's mother brought from Paris turned out to be Bonapartists, the fitter being his cousin, the Countess Camerata. But the real history of his father he learned from a little dancer, Fanny Elssler, who memorized the stories of Napoleon's campaigns and recited them to him.

A year later, after he had found a cache of books on Napoleon in Franz's room at Schoenbrunn, Metternich allowed Franz to read all the books he pleased, but he set the guards even stronger around the young duke. For a while he deprived Franz of Prokesch, a Bonapartist friend, but Franz's aunt, the archduchess, persuaded Metternich to let Prokesch come back. In return she exacted a promise from Franz that he would ask the emperor, his grandfather, to let him go back to France before he made any other plans with his friends.

Franz and Prokesch began plotting, however, using wooden soldiers on a table top to map battle strategy. The soldiers, which had been in Austrian colors heretofore, were now painted in French uniforms, exact to the last button. Metternich surprised the boys while they planned their battles and had the soldiers thrown away. At the same time Franz realized that the lackey who had guarded him most was also a friend, a man who had been a foot soldier in Napoleon's army for seventeen years. He had repainted the wooden soldiers and he raised the most hope in Franz's heart. Though Franz himself knew he was like a child with his nose pressed against a glass wishing for things in a store window, Flambeau, the lackey, gave him enough confidence to vow that he would return to France.

In the meantime Emperor Franz, having come to Schoenbrunn, held an audience for his subjects. In a grandfatherly way he granted many requests including one from his disguised grandson, who asked to go to his father's land. When Franz threw off his Tirolean disguise, the emperor closed the audience chamber. Just as Franz had persuaded his grandfather to let him go back to France as emperor, Metternich appeared. He seemed to agree that Franz might rule in France, but he set up so many obstacles that Franz realized he had been tricked.

That night Franz left one of his father's old tricorne hats on his table as a signal to Flambeau that he would enter the plot to return to Paris. Overjoyed at seeing the hat, Flambeau took off his lackey's suit to show his old French uniform beneath. Metternich, having come into the room with his private key, was almost persuaded by Flambeau that Napoleon himself was sleeping in the next room. The shock of seeing the slender, trembling Franz instead of his heavy-set father appear was nearly as bad for Metternich as it was for Flambeau. Flambeau escaped through a window.

Then Metternich tore Franz's pride to ribbons as he stood the boy in front of the mirror and pointed out how weak he looked, how feeble his brow and hands were, how like the Hapsburgs—but not at all like Napoleon.

Metternich gave a fancy dress ball in the Roman ruins in the park at Schoenbrunn. Among the costumed crowds it was easy for Franz's confederates, Flambeau and Fanny Elssler, to have him change cloaks with his cousin, the Countess Camerata, who was dressed in a uniform exactly like L'Aiglon's. While the ever-vigilant guards followed her, Franz went with Flambeau to Wagram Field, where horses were to be waiting for their escape.

But they were early and the horses were not ready. Then, as Franz was get-

ting into his saddle to ride for the border, he heard of a plot against him. Realizing that the killers would find the countess in his place, he started to turn back. The countess herself, having escaped, came up begging him to flee. Too late he realized that the police had caught up with him. His fellow conspirators crept away, except for Flambeau, who killed himself rather than face a firing squad. As he was dying, Flambeau thought he was back in the thick of the battle fought on Wagram Field many years before. Franz, carrying on the pretense, told him where each regiment stood, which advanced, which won, how Napoleon raised his hand in sign of victory. As Flambeau breathed his last, voices of Napoleon's long-dead troops sounded across the field. Franz realized he would have to make a great sacrifice to match those the French soldiers had made there long ago.

A short time later, as Franz lay on his deathbed, his family tried to keep from him the seriousness of his condition. He

realized something was wrong when the archduchess got up from her own sickbed to see him. When Franz and his aunt went into a smaller room for mass, the Austrian royal family gathered quietly in his bedroom; it was the Austrian custom for the whole family to be present at a royal death. Prokesch came with the countess, bringing Thèrese, the little French exile Franz loved. An old general, who had been the duke's aide, watched at the door to see when Franz would partake of the Holy Bread. Then he opened the door quietly so the family could see the lad for the last time. A sob, escaping from Thèrese, reached the duke's ears and he realized that his time had come.

After sending away the Austrian family, but keeping the Frenchmen with him, François, Prince of France, had the old general read to him the account of the christening in Paris of Napoleon's son. With the *Te Deum* following that account, François died.

LALLA ROOKH

Type of work: Poem

Author: Thomas Moore (1779-1852)

Type of plot: Oriental romance

Time of plot: c. 1700

Locale: India

First published: 1817

Principal characters:

AURUNGZEBE, Emperor of Delhi

LALLA ROOKH, Aurungzebe's daughter

FERAMORZ, a young poet of Cashmere

ABDALLA, King of Lesser Bucharía

ALIRIS, young King of Bucharía and Abdalla's son

FADLADEEN, chamberlain of the harem

Critique:

A fitting description of this romantic tale told in poetry and prose may be borrowed from Leigh Hunt's description of the author of the piece. Hunt wrote that Moore's "face, upon the whole, is bright, not unruffled with care and passion; but festivity is the predominant expression." Moore's writing is festive with rich descriptions of persons and places; his style is graceful; his narrative is never broken. The romantic interest is admirably sustained, with continued humor. Fadladeen's abilities as a pseudo-critic add to the real pleasure of the whole story.

The Story:

Aurungzebe, Emperor of Delhi, entertained Abdalla, who had recently abdicated his throne to his son Aliris and was on a pilgrimage to the Shrine of the Prophet. Aurungzebe had promised his daughter Lalla Rookh (Tulip Cheek) in marriage to Aliris. The lonely princess was to journey to Cashmere, where she and Aliris would meet and be married.

Lalla Rookh's caravan, of the finest and most comfortable equipment, was manned by the most loyal and efficient of servants, the entire cavalcade having been sent by Aliris to conduct his bride to him. Among the servants sent by Aliris was a young poet of Cashmere, Feramorz.

Feramorz captivated all the women with his beauty and charming musical ability as he sang and recited to the ac-

companiment of his kitar. Lalla Rookh, not immune, became enamored of the young poet.

Fadladeen, the chamberlain traveling as Lalla Rookh's protector, was a bumptious, all-knowing, perspicacious authority on any subject: food, science, religion, and literature. And his criticisms were so detailed and harsh that the person being assessed was reduced to a virtual ignomamus. He expressed himself freely after Feramorz told the tale of "The Veiled Prophet of Khorassan": Azim and Zelica were young lovers who lived in the province of Khorassan. After Azim went off to fight in the wars in Greece, Zelica was enticed into the harem of Mokanna, the "veiled prophet of Khorassan," in the belief that she would gain admission into Paradise; there she would be reunited with Azim, whom she believed killed in the Greek wars. Mokanna was a dastardly, cruel ruler, who had gained the throne through his powers of magic. When Azim learned, in a dream, of Zelica's plight, he returned to his country to join the army of the veiled prophet. Discovering that his vision of Zelica's unhappy state was true, he joined the troops of an enemy caliph and fought against Mokanna.

Mokanna, defeated, committed suicide by plunging into a vat of corrosive poison. In her remorse for having become Mokanna's wife and by sadness in seeing her young lover but not being able to

be his, Zelica put on the veil of Mokanna and confronted the caliph's army. Azim, mistaking her for Mokanna, killed her. The lovers exchanged vows of devotion and forgiveness as Zelica died. Azim grew old grieving by Zelica's grave, where he finally died after another vision in which Zelica appeared and told him she was blessed.

Feramorz, unaccustomed to criticism, was taken aback by Fadladeen's reactions to this beautiful love poem. For Fadladeen was caustic. He belabored the subject of long speeches by the characters in the story; he contrasted Feramorz' poem with the fluency and tone of poems of other writers of the day; he analyzed the meter of specific lines in the poem. Feramorz did not attempt another story for some days.

Encouraged to sing by Lalla Rookh, he began his second poem only after an appealing look at Fadladeen as he explained that this tale, "Paradise and the Peri," was in a lighter and humbler vein than the first: The Peri, wishing to be admitted to Paradise, was told to bring as her passport the gift most treasured by heaven. Her first offering was a drop of blood from a dying Indian patriot; this unacceptable gift was followed by the last sigh of an Egyptian maiden as she died of grief at the loss of the lover whom she had nursed through the plague. Rejected for this gift, the Peri was finally admitted to Paradise when she presented the penitential tear of a hardened criminal of Balbec. The criminal's tear had been shed as he heard a child's prayer.

Fadladeen, even more outspoken in his criticism of Feramorz' second story, combined petty sarcasm and scholarly jargon in his comments. He refused to be halted by Lalla Rookh.

By the time the party had arrived in Lahore, Lalla Rookh realized that not only was she in love with Feramorz but also that the handsome singer was in love with her, and she resolved that he should not be admitted to her presence again. Although the heart she was to give to her

bridegroom would be cold and broken, it must be pure.

As they journeyed on, the travelers came upon the ruins of an ancient tower, a structure that aroused the curiosity of the entire group. Fadladeen, who had never before been outside Delhi, proceeded learnedly to show that he knew nothing whatever about the building. Despite Lalla Rookh's admonition that Feramorz not be called to identify the ruins for them, he was brought before her.

The tower, he said, was the remains of an ancient Fire-Temple, built by Ghebers, or Persians, of an old religion, who had fled to this site from their Arab conquerors in order to have liberty in a foreign country rather than persecution in their own land. This historical detail gave rise to Feramorz' third song, "The Fire-Worshippers": Hafed, the leader of the resisting Gheber forces in the mountains, fell in love with Hinda, the daughter of the Arabian emir who had come to rout out the insurrectionists. Hafed, his identity concealed, gained access to Hinda's quarters and won her love before he was captured by the Ghebers.

The Arabs defeated the Ghebers in a sudden attack, and Hafed sacrificed himself on a funeral pyre. As Hinda was being escorted back to her father's camp, she plunged into a lake and was drowned.

On this occasion Fadladeen decided to forego criticism of Feramorz' tale, but to report the profane reciting to Aliris. He hoped in this manner to bring about punishment for Feramorz and to secure for himself a place in Aliris' court.

In the tranquil, beautiful valley of Hussun Abdaul, Feramorz sang his last song, "The Light of the Haram." This was an account of married love reconciled after a misunderstanding between husband and wife:

The "light of the haram" was Sultana Nourmahal, the favorite wife of the Emperor Selim, son of the great Acbar. During the celebration of the Feast of Roses, Nourmahal quarreled with Selim. The couple's period of sadness and re-

morse because of their harsh words to each other ended when Nourmahal learned a magic song from an enchantress, Namouna. Masked, Nourmahal sang the song to Selim at the emperor's banquet, and they were reunited in undying love for each other.

After considerable hardship the party crossed the mountains that separate Cashmere from the rest of India. At a temple where they rested, the young king came to welcome his bride into his kingdom. Lalla Rookh, seeing his face full view for the first time, fainted. The king was the young singer, Feramorz. Disguised as

a poet. Aliris had traveled from Delhi with the party in order to win Lalla Rookh's love.

Learning the real identity of the man whose songs he had criticized so caustically, Fadladeen recanted immediately and declared that Aliris was the greatest poet of all time. In his new position of prestige, bestowed on him by Aliris, Fadladeen recommended the whip for anyone who questioned Aliris' poetic ability.

It was reported that to her dying day, Lalla Rookh never called the king by any name other than Feramorz.

L'AMOROSA FIAMMETTA

Type of work: Novel

Author: Giovanni Boccaccio (1313-1375)

Type of plot: Psychological romance

Time of plot: Fourteenth century

Locale: Naples

First transcribed: 1340-1345

Principal characters:

FIAMMETTA, a lady of Naples (Maria d'Aquino)

PANFILO, a poet (Boccaccio)

Critique:

In the tradition of the Italian masters of literature, Boccaccio found inspiration in the love of a lady. Unlike Petrarch and Dante, however, he pursued his lady to her bedchamber and entered upon a passionate romance. She was Maria d'Aquino, rumored to be the daughter of King Robert of Anjou. In her youth she had considered a religious life, but her beauty drew many admirers who soon awakened her interest in more worldly matters. She was married, but she discovered that love outside the bonds of marriage had a delightful charm of its own. Boccaccio discovered her in church and ambushed her in her chamber while her husband was absent. Although she grew weary of him and took another lover, Boccaccio wrote *L'Amorosa Fiammetta* partly to argue that, in fact, it was he who left her. The novel, which presents little action, is distinguished by its psychological revelation of fourteenth-century life and manners. The study of Fiammetta, who is Boccaccio's Maria, reveals her as a passionate but sensitive woman, intelligent and fanciful. Despite Boccaccio's imitative style and his labored references to mythological figures, *L'Amorosa Fiammetta* manages to present a realistic image of two lovers in fourteenth-century Naples.

The Story:

Fiammetta had a dream that a serpent bit her while she was lying in a meadow and that, as darkness came, the wound festered and brought her close to death. When she woke she discovered that she had no injury and, failing to realize that

the dream was a warning and a prophecy, she dismissed it from her thoughts.

Fiammetta was admired by the ladies and gentlemen who surrounded her when she went to church on a certain festival day, but of all her admirers none struck her fancy until she saw a young gentleman leaning against a marble pillar of the church. The glances which she and the young man exchanged proved that the attraction was mutual.

Fiammetta, realizing that she had been overtaken by love, spent hours in her chamber picturing the young man and hoping to see him again. As other chance meetings increased her interest in him, she became so disturbed and changed by love that her nurse commented on it and warned her of the dangers of passion and of betraying her husband. But Fiammetta, too much enamored of the young man to heed her nurse's warnings, imagined in a dream that Venus came to her and told her of the delight and power of love, urging her to ignore the nurse's warnings and to submit to love's promptings.

Encouraged by her fond glances, the young man became familiar with Fiammetta's friends and with her husband, so that he and Fiammetta might converse together and hide their love. The young man taught her by his example how to converse in the company of others so as to reveal their love only to each other; he pretended to be telling of two Grecian lovers, Fiammetta and Panfilo, in order to show how deeply his own passion moved him. Although Fiammetta herself grew adept at this word game, she knew

that their love could not forever be kept within the bounds of reason.

Despite Fiammetta's refusals, which Panfilo took as coy signs of encouragement, he finally gained what all lovers desire. He and Fiammetta spent innumerable nights together, learning new delights of love. Nothing else mattered to Fiammetta. She thanked Venus for encouraging her in love, and she laughed at other gentlewomen who imagined that they knew what passion was.

But there was to be an end to her happiness. One night, while Fiammetta and Panfilo were together in her chamber, Fiammetta awoke to find Panfilo weeping. She hesitated to inquire into the cause of his distress for fear that he would reveal some other love for whom he was secretly longing. Pretending that she had not seen him weeping, she suddenly cried out as if in her sleep. When he wiped his tears and turned to her, she told him that she had suddenly feared that she had lost him. He answered that neither fortune nor death could change his love for her; he then began to sob and sigh again. Answering her question concerning his sorrow, Panfilo told her that he must leave Naples for four months because of his father's illness.

Fiammetta argued that if he loved her he would not leave her. Now that she knew his love, she could not bear to part with it; as one so desperately in love, she deserved his presence more than his father did. She feared for his health and safety if he were to leave her. Finally, she concluded, a storm was coming; no man of sense would go out in such weather.

In spite of her protests Panfilo insisted that it was his duty to see his dying father, but he assured her that he would return at the end of four months. After a long and loving farewell she accompanied him to the gate. Then, overcome with sorrow, she fainted and had to be revived by her maid.

During the first four months of Panfilo's absence Fiammetta spent her days

remembering the delights she had shared with him, wondering whether he was falling in love with someone else, counting the days and scolding the moon for being slow in its course, and imagining and dreaming that he had returned to her.

Even the satisfaction of daydreaming was denied to Fiammetta when she learned from the conversation of a merchant that Panfilo was married. She was plunged into jealousy and grief, but as time went on she began to hope that Panfilo might not find happiness with his wife; and she offered prayers to Venus asking that he be stricken again with love for her so that he would return.

Fiammetta's husband noticed that she had lost her appetite and was having difficulty sleeping. Ignorant of the cause, he at first had medicines prescribed for her and then took her on a vacation to some beautiful islands. But the medicines had no effect on her passion, and the islands only reminded her of the delightful times she had spent with Panfilo. Feasts and shows failed to please her, and she spent her days sighing and praying to the gods of love and fortune.

From one of her servants Fiammetta learned that Panfilo was not married, as she had supposed from the merchant's tale, but was in love with a beautiful gentlewoman who loved him. Her misery intensified more than ever by this news, she found no comfort in her husband's loving and compassionate words, nor could her nurse bring her to her senses. She considered many ways of suicide, all of which seemed too painful or difficult to be considered. She then reasoned that if she killed herself she would never see Panfilo again. Finally, fearing that worse torments were to come, she attempted to leap from the house, but she was stopped by the nurse and other servants.

After her nurse told her that Panfilo was returning to Naples, Fiammetta, for a time, hoped to see him again. But the rumor had confused her Panfilo with another man having the same name, and

Fiammetta was forced to realize that she had lost him forever. She compared her condition to that of other betrayed lovers, supposing herself to be more unfortunate

than they. Finally she told her story in order that others might take it as an example of what misery may befall an amorous gentlewoman.

THE LAST ATHENIAN

Type of work: Novel

Author: Viktor Rydberg (1829-1895)

Type of plot: Historical romance

Time of plot: Fourth century

Locale: Athens

First published: 1859

Principal characters:

CHRYSANTEUS, archon of Athens, a pagan and a philosopher

HERMIONE, Chrysanteus' daughter

PETER, Bishop of Athens, enemy of Chrysanteus

ANNAEUS DOMITIUS, Roman proconsul at Athens

CHARMIDES, a young Epicurean, lover of Hermione

CLEMENS, a young priest, foster son of Bishop Peter

Critique:

Rydberg has been translated into English more than any other Swedish novelist of the nineteenth century. In addition to this historical novel dealing with the early history of Christianity, he wrote several non-fictional volumes about the Church Fathers and the history of Christianity. The obvious doctrine of this novel is a strong plea for freedom of religious conscience and worship. While it is a glorification of the Greek ideals of reason, wisdom, truth, and harmony, it is not an anti-Christian novel directed against the principles and ideals of Christianity. It is really a thesis against bigotry, cruelty, and intolerance, as personified in the early leaders of the Church in Athens.

The Story:

Athens in the fourth century, during the reign of the Roman Emperor Constantius, was divided by three factions. Dominant among the three was one Christian faction headed by Bishop Peter of Athens. Opposing them, though less in number, was the faction which adhered to the heresy of Athanasius. The third faction was the group which still clung to the gods of ancient Greece and the reasonable philosophy of Plato. The last group was headed by Chrysanteus, archon of Athens and its richest citizen. Representing Rome in the city was Annaeus Domitius, the proconsul, who by traveling a middle path hoped to keep

some semblance of order in and about the city. His efforts were hindered by the fact that Julian the Apostate was about to succeed Constantius as the emperor of Rome; Constantius, a Christian, had favored the non-Athanasian Christians, but Julian, who was a pagan, favored the people who clung to the old gods.

Under the favor of Constantius, Bishop Peter and his followers practically ruled Athens and dictated orders to the proconsul. When the Athanasians were accused of killing Bishop Peter's father, a hermit who lived at the top of a pillar, Domitius turned over the troops of Rome to the bishop and discreetly left Athens to evade responsibility for what might happen. He did not want to take sides in the quarrel, and he feared that the hatred of the Christians might be turned against the pagans, including Chrysanteus. Domitius knew that if Constantius succeeded in retaining the empire, Chrysanteus' death would be of little moment; but if Julian were to succeed in becoming emperor, his old tutor, for Chrysanteus had been that, would be a very important person, one whom the proconsul did not want as a corpse about his neck.

As Domitius feared, riot and slaughter broke out in Athens, for Bishop Peter turned the troops and his followers against the heretic Christians and against the pagans. Word came to Domitius at his country villa, however, that Julian

was emperor, Constantius having died. Domitius immediately went back to Athens with the news, arriving in time to prevent a Christian mob from entering Chrysanteus' dwelling to pillage and murder. Within a few hours the Roman troops, returned to the proconsul's command, restored quiet in Athens and published Julian's order that freedom of worship and belief were to be accorded all men. Bishop Peter and his Christian faction were reduced, to all appearances, to a position no better than that of any other group. They were ordered to restore to the pagans all the temples they had taken over and to replace treasures they had plundered and destroyed.

Actually, the bishop was more dangerous than ever. He had many spies within and without the city; he had, in addition, a large body of devoted and obedient fanatics at his call. Furthermore, he had as his foster son a young man who was actually Chrysanteus' long-lost son, Clemens. Reared as a Christian, the boy had become a priest. Through Clemens, Bishop Peter plotted to destroy Chrysanteus. The bishop also plotted to convert Hermione, Chrysanteus' daughter, to Christianity, not through any pious motives but simply to undermine the position of Chrysanteus and to secure his immediate wealth.

Fate seemed to go against Bishop Peter when Chrysanteus discovered, quite by chance, that Clemens was his son and that Bishop Peter was an escaped slave who had once belonged to the household of Chrysanteus. The bishop was thrown into prison by the archon and Clemens was restored to his father's home. But Clemens was so fanatic a Christian that he soon left his father's house and became a hermit, dwelling in a cave on the outskirts of the city.

In the meantime Charmides, an Epicurean betrothed to Hermione, fell into the bad graces of both Hermione and her father because of his profligate habits. He also fell prey to a Jewish broker, to

whom he owed large sums of money, for the Jew became his enemy when he learned that his daughter was in love with Charmides. At the moment of his greatest despair, he was befriended by Bishop Peter, whose followers had succeeded in securing his release from prison. Bishop Peter saw in Charmides another tool in his battle against paganism and Chrysanteus. Upon Charmides' promise to turn Christian, the bishop interceded with the Jew, showing the Jew that a reformed Charmides would still have an opportunity to marry Chrysanteus' daughter. The Jew, seeing a chance to recoup all the money he had lent to the penniless Charmides, agreed to the bishop's plan.

The plan worked smoothly. Charmides, reformed, was received again by Chrysanteus and Hermione, and a date was set for the wedding. Nothing was said of the fact that Charmides had been baptized as a Christian. But on his wedding night Charmides was killed, murdered by a young Jew who had discovered that Charmides had seduced the usurer's daughter, to whom the assassin had been betrothed. After the death of Charmides, much to Chrysanteus' discomfiture, the Christians claimed the body of Charmides for burial and proved by documents that the dead man had been one of their number.

Further disaster overtook pagan Chrysanteus when his son went mad after being attacked by another hermit. As if that were not enough, Julian the Apostate was killed in a battle with the Persians. The new emperor, Jovian, was not only a Christian, but also an adherent to that branch of the Church represented by Bishop Peter. The bishop, supported by Roman troops and the proconsul, was again the real ruler of Athens.

Immediately upon hearing of Julian's death, Chrysanteus and Hermione fled to the mountains, where they were befriended by another small sect of Christians, a group that had been declared

